

Vilnius
dailės
akademija

July 25 – August 7, 2015. Panemunė Castle, Lithuania

Corpus Ludus Militaris (CLM) unfolded itself as a progressive chain of educative, creative and contemplative events taking place under the auspices of Panemunė Castle, spanning for two weeks from July 25th through August 7th 2015 and culminating into the public presentations of completed artistic and investigative projects buttressed by impromptu conference gracefully orchestrated by the panel of invited speakers. Led by Prof. Žilvinas Lilas (Academy of Media Arts, Cologne), with a support from Mindaugas Gapševičius (Bauhaus University, Weimar) and Doc. Dr. Armantas Ostreika (Kaunas University of Technology), CLM's goal was to champion critical thinking as well as theoretical and practical productions.

Thematic milieu of CLM were be resonative rather than normative, encouraging to deliberate and to speculate—if preferred so—issues broadly associated with but not immediately prescribed by the theme. Tools employed by participants ranged from phenomenal, to analytical, metaphysical, historical or aesthetic kind, leaving doors open to a variety of experimental articulations.

To have a game however we have to share a field—and our field was demarcated by the vestiges of organizational semantics of the corporal narrative. Single bodies forming or being formed into a group. Salient metaphor of the marching troops aside, common strategies of social organization of individual are primarily aimed at organizing normalcy as such—in all its shades of gray—from waking up to an alarm clock to reading of a goodnight story, among other countless manifestations of ubiquitous social organizations. CLM's aim was to trace evolutionary tendencies from no one to one to one of many, from ideologic subject (citizen) to economic subject (consumer), from a static born-into human to a dynamic became-into person. The formative shift progressed on a potholed path of chronic “corporal problem” which manifests itself as a peculiar (if not bipolar) coexistence between noble tenets of Geneva Conventions on one hand and political utilitarianism bluntly summarized by generalissimus Stalin as “nyet cheloveka nyet problemy” (if man vanishes, so does the problem), on the other.

Our playfield was in fact a non-orientable terrain (aka Möbius strip), or in other words a non-napoleonic battlefield quaintly accommodating simultaneous vantage points and prone to incongruent coordinate systems. Sum of cohabitating fragments won't make into a singularity of an emperor's eye glaring through a monocular at a choreography of turmoil—an executive monument to a single point perspective—it will rather float like a multitude of individual orthographic projections casted onto deeply yearned for yet shrouded in thick darkness shores.

This event was organized by Vilnius Academy of Arts (Panemune Castle) with a participating students from Kaunas University of Technology, Bauhaus University Weimar, Academy of Media Arts Cologne as well as Vilnius Academy of Arts and was supported by Lithuanian Council For Culture.

Z.L.



LIETUVOS
KULTŪROS
TARYBA



LIETUVOS RESPUBLIKOS
KULTŪROS MINISTERIJA



Participants in Alphabetical order:



Gideon Gilgamesch Rama Bielewski

2010/13 Walter-Gropius-Technical College, Bochum (A-Level, design assistant)
2013/14 Inti - Gesellschaft für schulische Integration mbH, Dortmund (integration assistance)
Since 2014 Bauhaus University Weimar, Media Art and Design (B.F.A.)

CONCEPT

My interest in the workshop is based on the possibility to produce something in cooperation with other young artists, gain from each others knowledge and to have an intense exchange. I would like to be part of the workshop, revive this place together, forming an artistic confrontation limited to this short time. A goal for me would be to create a playing field that connects our past, common destiny and our future. By layers that we bring as a participant in each case and by working out new constellations with them, we finally will create the works which make us play with our body and mind. I'm looking forward to build up great ideas and environments which will lead to new fields of imagination.

PROJECT

WAR IS A SOIL MACHINE

Soil is the only remaining element of corps, what used to be a human being referring to time. Being part of the War-Machine preserve them for the event of the war itself. The dead bodies aren't able to escape. They will become soil, they have been made to become soil.





Maria Degand

Biography: Born in Aachen Grew up in North Germany First Studies: (Art History & English language and Literature) from 2011 - 2014 (unfinished) Present Studies: Media Art & Design at Bauhaus-Universität Weimar (unfinished) Currently working at a cinema & in Media Environments creating a DIY Bio-Lab for Artists (and those to be)

CONCEPT

So I already studied for a few years art history and English, and now I am working on art with a bio-game/ design for a bio-game. I would love to participate in the workshop to see how a game is developed, tested and finished – and not a simple board game, computer game but something new and different. That is why I would like to participate in the workshop – to get art done and being in a good environment to focus on a broad field of different things. And then – maybe- make a game out of it.

But I have to admit – I am not entirely sure if you are planning to make a game of some sort, or you want to form a new... social hierarchy interaction (game?) – I am still in. I even remember a game of this sort from social studies, where students had to finish impossible tasks and felt real despair cause there was no chance to win the game. The task of the game was to teach us students what despair feels like.

PROJECT

A few days ago was a concert from a famous Lithuanian singer. It was in the house between the school where we stay, and the castle; it is the house of community and exhibiting the death. I sat in the back and filmed the backs of the people; I captured probably the whole village listening to the singer. Now I am going to show this footage to the people, but I add silhouettes of those who are not there. For the viewer it will be a play with boredom. I am recording them, watching their own backs, their own little reactions. This recording during the exhibition is my artwork.





I am **Emilis Domarkas**, student at Vilnius Academy of Arts. Finishing masters degree in Photography and Media Arts. Short Portfolio can be seen at <http://emilisdmarkas.com/> Throughout years at University, I have accompanied many projects. From theaters screen projectory, to the masive concerts hall visual projection. Apllied many diferrent media technics throught searching field. Keywords for tools: - After Effect, Photoshop, Scanimation, Pure Data, Iliumographs, Stop animation, microscope, sound'light, search alghorymth tools etc.

CONCEPT

As I am last year master at Vilnius Academy of Arts (Photography and Media Arts programme), my master theme strongly touches MigAA workshop raised question? My searching field orient psychology, anthropology, philosophy and interdisciplinary field of evolutionary biology. Central orientation, the concept of 'free will', 'character', 'cultural transmission', 'cultural influence on perception.' Main question considers memetics and language structure (R. Dawkins, Dennet, Pinker etc.). Raised questions: How can language become main impact in human physiology, and how these changes affects in todays culture ecosystems. Work key words, Memes. Ghost created by scientists. Paris/israel/Stoholm syndrome. Minimal counterintuitiveness Milgram - Obedience to Authority; An Experimental View. Zimbardo, Philip - Stanfrod prison experiment., „The Lucifer Effect“. Pascal Boyer The Evolutionary Origins of Religious Thought“ Levin, Kenneth. „The Oslo Syndrome: Delusions of a People Under Siege“. Mapes CR, Krull WH “Studies on the biology of Dicrocoelium dendriticum etc.

PROJECT

In history, castle was representation (“monument”) of center gravity where political, warfare, money, influence rests. During centuries environment demanded for “castle” survival, to transform into more complex and decentralize elements and one of those unites emerge as predecessor - media as information slinger.

Enemies are eliminating not from arrow shoot through castle shooting galleys. Today arrow metamorphosis has transformed it into more deadlier and efficient weapon - information light ray's, which do not kill, but enables enemy's obedience to the new masters.

Modern culture is saturated with overloaded data of information. Its necessity build more and more convenient ways satisfy human need for information, even in those occasions, then contents usually is irrelevant for human direct survival.

Installation represent exaggerated lust for iridescent images phenomenon. Taken examples from one of media networks battlefield episodes, where two propaganda machines tries using varies technics convert as many followers as possible for they cause.

Information ray's shines bright upon us, blinding our mind and thinking.

Light as primary stimulus through visual perception, becomes a weapon, it tries to penetrate our mind and settle a memetic seed inside for its manipulative purposes.

Todays You can't hide from shooting Information ray's, it's becoming integral human nature element, where we are transformed in walking information patterns, which shapes our thinking and the way we perceive surroundings.





Mindaugas Gapševičius

Mindaugas Gapševičius (b. 1974) – artistic pseudonym mi_ga – lives and works in Berlin, Weimar and Vilnius. Currently doing MPhil/Phd research at Goldsmiths University of London. In 2015 he was appointed artistic associate at the Bauhaus University Weimar, Chair Media Environments.

The work of Mindaugas Gapševičius is to be associated with net art, software and interactive user interface. The artist conceptualizes the flow of digital information, analyzes its inner logic and modes of application. In his works Mindaugas Gapševičius often links virtual and physical space. He engages deeply into social themes and takes up critical position towards contemporary neo-liberal tendencies. Mindaugas Gapševičius is also actively involved into collective work, initiating interdisciplinary events and creative laboratories which include net art, open-code strategies, audiovisual artistic practices and visual art. Gapševičius collaboratively initiated several major international cultural/educational projects including o-o Instituto Media (<http://www.o-o.lt>), Migrating Reality (<http://www.migrating-reality.com>), and the Migrating Art Academies (<http://www.migaa.eu>).



WORKSHOP

HUMAN-NON-HUMAN-GAMES

Five years ago - at the time when I have started writing my theses - an electrode attached to the brain (Dubiel 2009 [2006]) sounded like a secret. Or like a joke. Today a digital interface connecting two rats (Pais-Vieira et al 2013) is an interesting intrigue: what comes next? It is obvious that we deal with merging technologies and organisms, a state which is described by Katherine Hayles as a posthuman (Hayles 1999).

During the human-non-human-games workshop we will consider Panemunė castle and its territory as a playground shared between humans and machines. We will build simple interfaces bridging our bodies with digital machines and let them play. No specific knowledge is required. Bring your smartphones and laptops. And Arduino boards if you have.

Dubiel, H. (2009 [2006]). *Deep in the Brain*. New York: Europa Editions.
Hayles, N. K. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: The University of Chicago Press.
Pais-Vieira et al (2013). A brain-to-brain interface for real-time sharing of sensorimotor information. Available at <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3584574/>. Accessed: 16 July 2015

PROJECT

PROTOTYPE FOR A POSTHUMAN GAME

Components: players, electronic components including (wireless) arduino microprocessors, computer, Pd patch, sketches

The installation is a prototype for a posthuman game including instructions and sketches of the game. Players “wearing” electronic components including (wireless) arduino microprocessors are supposed to touch themselves in order to activate electronic circuits attached to the bodies. A Pd patch installed on a computer registers activity of the players and triggers predefined audio and visual events. The game is an updated version of “Išlisufkė,” a game for children played in early 80s in Lithuania. “Išlisufkė” was played by two teams where one team was supposed to catch players of the other team. Caught players were kept in a predefined square called “prison” till all the players were caught. Players being not yet caught could release the caught players while entering the “prison” and touching imprisoned players by hand.

Within the updated version of the game players are connected to the electronic circuits. While the electronic circuits of the players are powered by human bodies, players are supposed to consider acting in a posthuman state.

LIVING / NON-LIVING BODY.

Living / Non-Living Body. A context of an artwork introducing a merge of organic and non organic matter
Mindaugas Gapševičius

Introduction

A *Living-non-living Body* is an art project developed in collaboration with scientists and artists for the exhibition and round table discussion BETWEEN ARTS AND SCIENCE. GREEN TECHNOLOGY AND THE CONCEPT OF PHYTOMINING, which was presented during the 2nd international conference of Humanities, Kaunas University of Technology, Kaunas, Lithuania, May 2015. The project included an installation with a flowering plant attached to microcontroller and computer. Hanging two maps next to the installation intended to explain the idea of feedback loops within the ecological environment.

The introduced installation is viewed from the perspective of a posthuman, present-future state where the human merges with technology. In Katherine Hayles' terms, it is a state where the human seamlessly articulate with intelligent machines and approaches his or her body as a prosthesis (Hayles, 1999). This perspective is also close to Rosi Braidotti's critical posthumanism and her awareness of being part of the Anthropocene (Braidotti, 2013). The integral operation of this system built out of carbon-based organic components and silicon-based electronic components has become one of the challenges of medicine and social theory that marks the posthuman era (Hayles, 1999, Malabou 2008 [2004], Braidotti (2013)). The fact that technologies – or to be more precise, interaction between carbon-based organic components and silicon-based electronic components – will influence our behavior even more in the future calls for the examination of information flow and control strategies within such a system. By extension, this discursive space opens up to the reconsideration of how larger information systems can be intelligent.

Within the GREEN TECHNOLOGY AND THE CONCEPT OF PHYTOMINING case, the installation adds a technological layer to the environment build of natural components.

Installation

The installation comprises of a flowering dandelion, electric circuit, computer and a number of sketches (Fig. 1a and 1b). While the sketches were hanging on the wall, the flowering dandelion was attached to computer through a sensor kit developed by Leslie Garcia. The sensor comprising of two electrodes, a *Pulsu(m) Plantae* (Garcia 2010) microchip, and an arduino microcontroller¹ which all together track a resistance of the plant. The resistance measured between the two electrodes placed on the plant was tracked in real time and sent to a Pd patch converting the signal to sound and visual graph.

Two sketches provided at the exhibition are supposed to explain the installation and at the same time to introduce a concept of communication between organic and non organic elements. The first sketch explains schematics of the electronic circuit, an interface connecting plant to the computer. And the second sketch introduced an imagined feedback loop between the plant and computer. The feedback loop is presented as an analog signal sensed on the plant, processed on arduino microcontroller and sent further to the computer, which in turn converts the signal back to analog electronic impulses and sends back to the plant.

Concept

The idea of the installation refers to the communication between organic and non organic matter. The communication is represented over electronic signals and electric current.

The merge of organic and non organic elements in Arts

Galvanic response within arts are explored by Miya Masaoka in *Pieces for Plants* (Masaoka 2002), Joe Davis in *Bacterial Radio* (Davis 2011), Leslie Garcia in *Pulsu(m) Plantae* (2010) or RIXC experiments *Biotricity* (2012).

¹ For more info on arduino microcontrollers see <http://www.arduino.cc>.

Pulsu(m) Plantae by Leslie Garcia (2015) is a project of experimentation with different trans-media disciplines, such as physical computing, sound sculpture, sustainability, bio-rhythm analysis, for the production of sound devices, that works as a network motif. Pulsu(m) Plantae sound devices developed from a live organism (plant) and an electronic interface (biosensors). The fusion of these two kinds of structures—organic and electronic—will allow the design of a hybrid system with the capacity of communicating through sound frequencies. The electronic device is in charge of reading the vital pulse of the plant from electronic microsignals using PH, Minerals and galvanic variation sensors. These signals are transformed into audible sound frequencies, allowing spectators to perceive the rhythm and arrhythmia of a silent organism such as a plant.

A media artist group from RIXC has recently been working on *Biotricity* (RIXC 2012), a series of workshops and an art installation where the activity of bacteria enclosed in water tanks was used as a biological battery for transforming electrical current into sound. This artwork generated interesting results from the behavior of bacteria, which in the nighttime showed less activity and during the daytime more activity. Since the activity of the bacteria were transformed into electrical signals, which, in turn, were converted into sound, the final product – a real-time sound piece – had a biological rhythm.

Historical context of the installation

Organisms could be characterized by their ability to conduct electricity which is known since the second half of XVIII century. Edmund Whittaker (1910) mentions 1780s Luigi Galvani's and his assistants' experiments which demonstrated convulsions of frog legs if attached to electric machine and which were considered as animal electricity. A slightly different approach to electricity is presented by Alessandro Volta who in 1799 builds his Voltaic Pile known as the first electrical battery (RSC 2015). Described as reaction between chemical elements the Voltaic Pile had two electrodes of different metals placed between pads of moist material.

The characterization of organisms capable of electrical conductivity in reference to reaction between nerves (organic) and metals (non organic) instead of animal electricity is brought by Johann Wilhelm Ritter (Berg 2008) after a number of experiments shortly before his death in 1810.

Electricity generated by interaction between organic and non organic elements

The most simple interaction between organic and non organic elements could be described by lemon battery (Fig. 2.), which is similar to Voltaic Pile and has two electrodes of different metals – zinc and copper – placed within one small or several normal sized lemons. In lemon battery the copper serves as the positive electrode a piece of zinc as the negative electrode. Citric acid triggers the chemical reaction between negative and positive electrodes generating a small potential difference which in turn becomes an electrical energy (Edinformatics 2015). Electrical energy could also be produced by other plants, like for example potatoes.

During the workshop on how to light up an LED using human bodies, I was discussing and demonstrating participants different techniques of getting voltage from organic elements². All vegetables and fruits brought for the workshop were generating up to 1 V electricity through attached copper and zinc electrodes. A human body generated 2 V electric energy. During further experiments, while connecting chains of five fruits and vegetables would generate more than 4 V of electric energy and could light up an LED (Fig. 2b.). Similar experiment connecting seven people into the chain produced 2 V of electric energy, which was not enough to light up an LED.

An LED could though be lit up with one human body. An example showing such an experiment is published by Youtube user with a nickname slider2732. Here the “battery” consists of human body, a couple of capacitors, resistor, a semi conductive stone like a ferrite or pyrite and a piece of aluminum³.

² “Do-it-yourself” series workshop “How To Light Up LED With Your Body” with artist Mindaugas Gapševičius. Available at: <http://www.letmekoo.lt/en/pasidaryk-pats-dirbtuves-kaip-iziebti-led-savo-kunu-su-menininku-mindaugu-gapseviciumi/> (Accessed 11 August 2015).

³ No Battery - LED Flasher. Available at: <https://www.youtube.com/watch?v=STPej7VQNzI> (Accessed 11 August 2015).

Figures



Fig. 1a. Mindaugas Gapševičius, „Living / Non-Living Body,” 2015. Installation, Kaunas University of Technology.

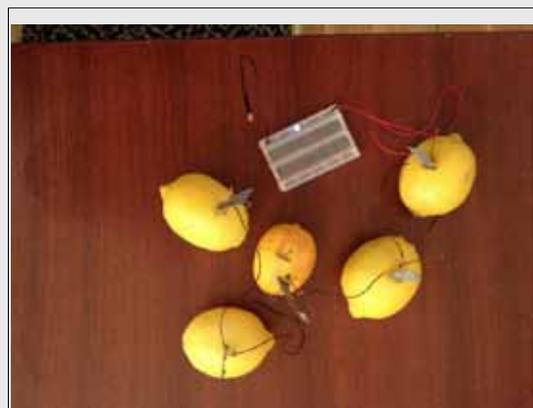
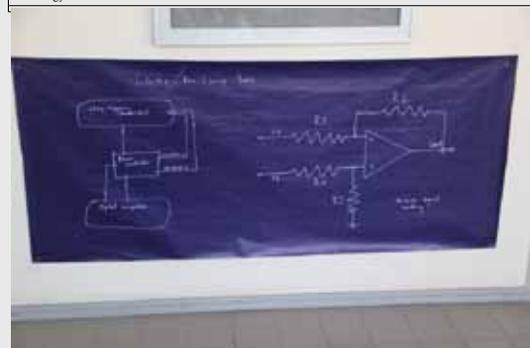


Fig. 2b. Mindaugas Gapševičius, „Prototype for a Posthuman Game”. Installation detail. Lemons connected with copper and zinc electrodes produce electricity which might light up an LED.

Fig. 1b. Sketches



Fig. 2a. Mindaugas Gapševičius, „Prototype for a Posthuman Game,” 2015. Installation, Panemunė Castle



Fig. 3. “Do-it-yourself” series workshop “How To Light Up LED With Your Body” with artist Mindaugas Gapševičius. Copper and zinc electrodes kept in hands produce 0.665 V. A chain of 6 people holding same electrodes attached to each other generated 2 V electricity.

Conclusions

Lighting up of an LED with no additional voltage supplied is a real example of posthuman state, where the human merges with technology. This merge was demonstrated by connecting lemon and human body with non organic elements which while interacting could lit an LED. Chemical reactions between organic and non organic matter demonstrate interactivity between organic and non organic which in turn demonstrate the posthuman state introduced by Katherine Hayles. Therefore the use of human body in connection with electric circuit in one or the other way might also be considered within the posthuman context.

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Jurgis Jonaitis

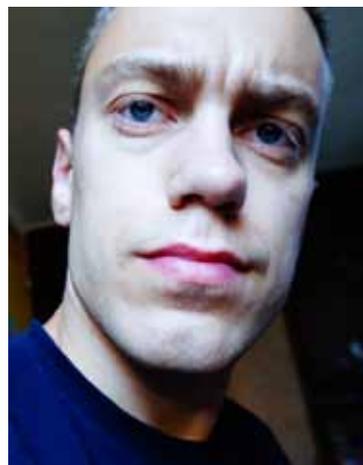
2010 Graduated from M. K. Čiurlionis art gymnasium

2015 B. A. in political science (Vilnius university)

2015 B. A. in animation (Vilnius Academy of Arts)

2007 – establishes indie games development team “3j”

Jurgis and “3j” specializes in the so called “art games” sector. Their games and animations had won several international and local competitions. Jurgis also writes on politics and culture for local periodicals, organizes lectures concerning relationships between politics and art.



CONCEPT

Corpus Ludus Militaris seems like a good opportunity to further deepen my knowledge in politics and art relationships. Although this may sound too abstract it could be specified and given form very easily, depending on local context and the people with whom I could work. For example the widely debated topic of geopolitics and propaganda nowadays raises a lot of questions about the human condition and by doing that it frames a potential work field. These things are also closely tied with games which are other conceptual element of CLM. In spite of being fully aware of the phenomenon of games at large, I focus on computer games and their impact on society, as well as the other way around. These are becoming more important issues everyday because of the enormous growth of the media. Having some experience in the field, I see CLM as a good opportunity to search for new ways in which games could manifest and comment on local contexts.

The deliberate prophecy and construction of a new Panemunės castles tower During the middle ages getting some kind of miraculous sign before building a castle was an important thing. This gave people involved in construction process a solid boost of confidence. When the modern scientific rationalisms ambition to explain our reality took over, nobody started to care about miraculous signs. Enlightenment process took a further step and pledged not only to explain reality, but also to construct it. Sadly enough, this once optimistic notion of creating a better world in the name of rationalism and modern science did not bring the expected results.

Panemunės castle, just like every other castle is now put out of its original context. Moreover one could argue that it has declined during the years - buildings collapsed, interiors were destroyed, functionality became obsolete etc. This is where an artistic thought comes into play.

PROJECT1

One night, sleeping near the castle I woke up and thought that it would be great to revitalize castle in a big way. Being disappointed in the rational approach I knew that I needed something different. Something far more great in spirit. I needed a miraculous sign. As far as I knew I had no prophetic powers, that is why I planned my miraculous sign in a bold and pragmatic fashion. I have built a paper plane and asked my colleagues to write down their names also the names of the books that they had with them, thus „filling“ it with information. This newly created artefact had to be used for a miraculous sign to take place and so it did. I have thrown the plane from one of Panemunės castles towers and on the place where it landed the construction of a new tower started. I had placed a cornerstone there and the rest of construction process should be as easy as it gets.



PROJECT2

- Political statements wall

Significant events which shape nations and societies often times happen without even noticing them. Lithuania is now in a somewhat similar position. The war in the east had a resonance in our society, but no one knows what will the longterm consequences be. How will this shape our mentality, living conditions, psychological health, political stance etc. The latter especially seems to be in an awkward position right now. The state media and the so called independent news channels are narrowing their acceptable political discourse and by doing that they are slowly eliminating important political ideas from public life. The wall is a haven for people who want to express their political stance in a bold way. That is why I marked a wall near the Panemunė castle where locals as well as native and international students live and meet.

Marian Kaiser is a media theorist and author. He studied cultural and media theory under Friedrich Kittler at the Humboldt-Universität Berlin. He is currently finishing his dissertation, „Culture and Madness“, on psychiatric media, writing acts, and the notation systems spanning Asia and Europe. He also works as a film writer, translator, editor, performer, and curator, at the intersection of academia, art, and culture. He lives and works in Berlin.

Bernhard Hopfengärtner observes scientific concepts and ideas, current technical developments and cultural phenomena. His interest lies in the interdependencies of these fields and the spaces of possibility spanning between them. His work is about designing these spaces by creating tangible and more or less concrete artifacts: stories, videos and objects. By imagining the possible, the speculative, the non-existent, Art and Design can contribute to a broader discourse in a way that is not accessible by purely analytical means. Hopfengärtner

is interested in Design as an interdisciplinary intermediary, placed in-between natural science, engineering, cultural and media theory and everyday-life. His work has been exhibited, among others, at the Wellcome Trust in London, the MoMA in New York and the National Museum of China in Beijing. Parallel to his own artistic and design practise he works as lecturer at the Academy of Media Arts in Cologne.

CONFERENCE:

Simulation is a military technology, originally invented to calculate the shooting angle of an anti aircraft gun to hit a plane in the future. And it would surely hit, unless the plane turned into a whale and fell onto the gun, leaving behind a lonely flower pot. Contingency, as so strikingly recognised by Douglas Adams, still seems to be the best weapon against simulation. Today, in highly simulational times, unpredictability is sovereignty. So, let the contingency race begin! (Oh, and did you know that in Germany the job of the Anti-Aircraft Predictor was conducted by Pope Benedikt XIV, Günther Grass and Hans-Dietrich Genscher?)



EINLEITUNG, OPERATION UND PRÄSENTATION DER MATERIALIEN

Dear Ladies, sweet Gentlemen,

Marian
I WOKE UP THIS MORNING
AND GOT MYSELF AN ABSTRACT COFFEE
FINISHING UP
I COULDN'T FIND NO GROUNDS
TO TELL MY FUTURE.
MOTHERFUCKER!

Bernd
anything could happen
at any moment
for no reason -
or nothing
could happen
for any reason
in no time at all.

[MARIAN] When we received the following text, we sent it to 79 unknown people in 47 countries, asking for FEEDBACK.

Corpus Ludus Militaris (CLM) is envisioned as a progressive chain of educative, creative and contemplative events spanning two weeks from July 20th through August 8th and culminating into the public presentations of completed artistic and investigative projects underlined by informal exchange of ideas gracefully orchestrated by the panel of invited speakers. [...]

Our field of play is in fact a non-orientable terrain (aka Möbius strip), or in other words a non-napoleonic battlefield quaintly accommodating simultaneous vantage points and prone to incongruent coordinate systems. Sum of cohabitating fragments won't make into a singularity of an emperor's eye glaring through a monocular at a choreography of turmoil—an

executive monument to a single point perspective, it will rather float like a multitude of individual orthographic projections casted onto deeply yearned for yet shrouded in thick darkness shores.

At first we got no answer. Still, we were not sure, what to do. So we started a company, because that's what you should do these days, if you are not sure, what to do. And Bernhard Hopfengärtner, the young man to my left, programmed a bot. It was sent through what is commonly called the Dark Web, commanded to retrieve the first 3 books, whose description matched at least a dozen words used in the text. A week later, 3 packages arrived. They contained:

[BERND]
1. NOVA EXPRESS, by William S. Burroughs, numerous sentences underlined by its previous reader, wrapped in a pink scarf gemmed with 2 little golden bells, including an interview with and a cut-up by the author himself.
2. CLAUSEWITZ, VOM KRIEGE. Plain. No frills. Just the book in a paper carton box (show book/image of man/biography)

[MARIAN]
and a third text - or actually a collage or series of texts and images. The text quoted, among many other things, word by word, the 2 texts that the bot had found before - Burroughs and Clausewitz (including the passages that contained the text, we had looked for to begin with - this being the reason, why the bot had brought it). At the margins of the printed text were 2 hand-written remarks, each stating the words 'Don Quixote' and the phrase: "Imagine a thing, then imagine all possible states of this thing. Now forget the thing. And forget the states. Stay with a possibility that has no thing and is no state of no thing."

The collection is titled:
3. SNARK. AGAINST SIMULATION.

[OBJEKTE ZEIGEN - UND MITBRINGEN! vielleicht 3 Boxen]

[BERND]
In addition to the SNARK-parcel, we were sent a link in the bill (the collection had cost us 99p, excluding tax + shipping) that referred to the following Sci-Fi movie: (Bernds Film, laufen lassen auf Endlosschleife zur Erzählung bis neues Thema)

WIR BRAUCHEN 2 BEAMER: FILM UND ANDERE MATERIALIEN ZUM DRAUF-SCHIEBEN.

[BERND]
Still, we were looking for a question. Somewhere in the SNARK papers must be a question. So let's see:
*for the better - or the worse. Simulation is the dominant **organizational?** principle of our time. It mainly produces the exclusion of alternatives by solidifying otherwise contestable alternatives into accepted narratives. It excludes political choice. Meaning the results of simulations are merely rhetorical, concealing the fact that they are. Simulation models are status quo machines, only ever putting out what has been introduced. If you put in climate change, the model won't tell you of the sandal that you forgot on the road that made the car swirl off road and killed the man that would have been the father of the woman, who never found a technological solution to global warming. **What would happen, if we released the Crabs?** Will you slip?*

[MARIAN]
Underneath, we find an image of the famous Cameroonian Crab Oracel. Cameroon was actually named after the masses of crabs that Portugese colonizers found in a river they were trying to cross.

Well that is a question and we have no choice but to take it seriously.
So let's release the crabs and watch.

[RELEASE THE CRABS! 3 PEOPLE TO FOLLOW THE CRABS!]
[RELEASE THE CRABS! 3 PEOPLE TO FOLLOW THE CRABS!]

[FOLLOWING 3 TEXTS CAN BE SCREENED AS DOCUMENTS AND READ OUTLOUD]

[MARIAN] *The history of war has to be written as a history of the disciplined body and the organization of population - but it has to transcend the narrow academic realms of historic arguments and footnotes that such an outline might conjure in the otherwise interested reader. We have to analyze the different, historically variable, epistemic forms of how bodies were shaped and society was produced by military interventions and technologies (The body being: The citizen/the sand/the black boxes) - to finally come up with a concept for a post-cybernetic, post-simulation soldier-citizen, a consumer-producer, fitted for the coming wars and enemies. Enemies not yet known and events not yet imaginable. SNARK will have to use some of its funds for tactical research into the history and the impossible future of the soldier-citizen in post-simulation environments. Simulation models were good enough for the macropolitical megalomaniac concepts of Hermann Kahn, the RAND corporation or the Hudson Institute - contemplating global atomic war, processing world simulations. But what we are confronted with now, is a very different kind of war - to complex to be simulated, to real to be modeled, to strange to be datafied.*

[BERND]
Dear Director Walden
The Terror Wars of the 21. century saw a rise of high tech warfare driven by so called

precision weaponry and military intelligence. Vast data collections, powerful computers and sophisticated data analysis techniques allowed for the creation of simulation models able to identify weak spots in opaque networks. From an ecological perspective on war, their success simultaneously created a mode of post simulation warfare that has its roots in guerrilla warfare, using the power of surprise and graphicality, identifying what is outside of simulation, striving for the unpredictable. Contemporary Military Strategy has to account for this new form of avant garde warfare (taking the avant garde back to her military origins). It can't fight it's logic any longer but has to adapt, transform and become it. The war of the future is contingent and we need to learn how to handle it. It's the contingency race and it has started long ago. We need to catch up.

[MARIAN] *"If contingency is to be thought absolutely, it must be thought independently of the map of possibilities. The notion of possible must be eradicated throughout. Contingency is a single stroke. It is the thought that things are the way they are without a remainder or a reason or a return to the initial causes. It is a single and absolute stroke of contingency, one has therefore no longer to think of contingency dually, as the "being" of a thing that could have been or could be otherwise. One has to think the stroke, not the extremities (and if one cannot think the stroke - for to think and conceive is to represent, that is to say, to duplicate what cannot be duplicated and to exchange what cannot be exchanged, one probably will have to repeat the stroke). One has to bracket the word ""being"" and think instead of what the thing can be, putting the emphasis on the word ""can"" as a single and undivided matter, or mark."*

[MARIAN] The SNARK paper seemed to research scenes (not scenarios - that is an important difference), events that were not re-integratable into the systems and models that had helped to produce the scenes in the first place, the incommensurability of, what will happen. The introduction is titled NO FUTURE - AGAINST SIMULATION. The paper's approach is highly pragmatic, empirical and productive: It takes, 'what is' to produce scenes and situations that are - but will never be, that simply cannot be predicted by the means of stochastics, simulation models, Big Data. They sneak out of the simulation strategies and models, attacking them with a thinking of No-Future, beyond stochastics, radical contingency. The paper's hero and soldier is a master of self-discipline, never once linking an action or a word to a future action or word.

I quote: "The contingency warrior hides in plain sight. He lives in the reality dumpster, where everything goes that is not re-integratable into the models and is therefore the real - deaf, dumb and blind, void of all meaning, accountability and future."

[BERND] We understand. The paper seems to propose CONTINGENCY as a new paradigm in warfare. Can CONTINGENCY be manipulated in a way to serve one side of two conflicting parties over the other. And if so, how would the soldier of this paradigm need to be trained and prepared?

[MARIAN] Excerpt from the interview in Nova Express by William S. Burroughs, as quoted in: SNARK. AGAINST SIMULATION:

[BERND - geht ans Pult, professorale Stimmlage, Augenbrauen hoch] "I would say that my most interesting experiences with the earlier techniques was the realization that when you make cut-ups and then later recognized

that the cut-up referred to some future event. I've made many cut-ups and then later recognized that the cut-up referred to something that I read later in a newspaper or in a book, or something that happened. [...] Perhaps events are pre-written and pre-recorded and when you cut word lines the future leaks out."

[BERND] Underneath, a Cut-up. Summing up William S. Burroughs position on the above-mentioned matter: How to use cut-ups to predict the future?

[MARIAN]
ALL WRITING IS IN FACT CUT-UPS OF GAMES AND ECONOMIC BEHAVIOR OVERHEARD ? WHAT ELSE? ASSUME THAT THE WORST HAS HAPPENED EXPLICIT AND SUBJECT TO STRATEGY IS AT SOME POINT CLASSICAL PROSE. CUTTING AND REARRANGING FACTOR YOUR OPPONENT WILL GAIN INTRODUCES A NEW DIMENSION YOUR STRATEGY. HOW MANY DISCOVERIES SOUND TO KINESTHETIC? WE CAN NOW PRODUCE ACCIDENT TO HIS COLOR OF VOWELS. AND NEW DIMENSION TO FILMS CUT THE SENSES. THE PLACE OF SAND. GAMBLING SCENES ALL TIMES COLORS TASTING SOUNDS SMELL STREETS OF THE WORLD. WHEN YOU CAN HAVE THE BEST ALL: » POE - TRY IS FOR EVERYONE « DR JOHN VON NEUMANN IN A COLLAGE OF WORDS READ HEARD INTRODUCED THE CUT- UP SCISSORS RENDERS THE PROCESS GAME AND MILITARY STRATEGY, VARIATION CLEAR AND ACT ACCORDINGLY. IF YOU POSED ENTIRELY OF REARRANGED CUT DETERMINED BY RANDOM A PAGE OF WRITTEN WORDS NO ADVANTAGE FROM KNOWING INTO WRITER PREDICT THE MOVE. THE CUT VARIATION IMAGES SHIFT SENSE ADVANTAGE IN PROCESSING TO SOUND SIGHT TO SOUND. HAVE BEEN MADE BY

ACCIDENT IS WHERE RIMBAUD WAS GOING WITH ORDER THE CUT-UPS COULD » SYSTEMATIC DERANGEMENT« OF THE GAMBLING SCENE IN WITH A TEA HAL-LUCINATION: SEEING AND PLACES. CUT BACK. CUT FORMS. REARRANGE THE WORD AND IMAGE TO OTHER FIELDS THAN WRITING.

[BERND] In this cut-up and the following interview, William Seward Burroughs concludes that the function of power in the 20th century was the 'negative feedback', a harmonic loop that reintegrates overshooting electric currents back into the system, thereby generating a closed circuit, oscillating peacefully and safely. Regulation is a technical term. It describes a form of control that needs no command or commander. Burroughs refers to John or Johann von Neumann, who used cut-ups to introduce coincidence into mathematical and economical calculations and predictions. The good man did not only write the first mathematical theory on how to calculate the movements of stocks, the 'Monte Carlo Model' - and here I quote from a letter he wrote to fellow mathematician and co-author Stanislaw Ulam in 1939: "I refuse to accept however, the stupidity of the Stock Exchange boys, as an explanation of the trend of stocks. Those boys are stupid alright, but there must be an explanation of what happens, which makes no use of this fact" - John von Neumann also authored the groundbreaking 'Theory of Games and Economic Behaviour', which became the blueprint for modern strategic, economic behavior by treating people as black boxes. And, most famously, von Neumann came up with the so-called von-Neumann architecture, the basic set-up of every digital computer up to this day - based on binary operations, processing in feedback loops, separating RAM and ROM.

[MARIAN] Burroughs, whose grandfather, by the way and funnily enough, had invented the

Burroughs Adding Machine, an early binary calculator and founded the Burroughs Adding Machine Corporation, which later on became Unisys, one of the 5 biggest computer companies in the world, back in the day, before Apple - Burroughs claimed that the only chance one stands against the "metal gimmick", the computer machine that installed the 'negative feedback' and therefore the principle function of power in the 20th century into society was 'positive feedback'. What does that mean? Positive feedback is, what happens, if you lean a guitar on to an amplifier until it screams, re-wiring the regulative feedback loop to make it shoot out of itself and into uncontrollable and unforeseeable noise. In terms of communication theory, Burroughs argues, this would mean a state of total information and at the same time, total entropy - or noise, delimiting all stochastics and calculations. The question for Burroughs is, CIA or LSD, negative or positive feedback: simulation, regulation and control or system breakdown, noise and explosion.

[BERND] Funny enough, the author of the SNARK-paper seems neither really interested in the power of simulation and negative feedback - nor in Burroughs Electronic Revolution, commonly known as Counter Culture.

[MARIAN] He is interested in the cup of coffee that John von Neumann had put down on a document, staining it with the brown liquid - an action without which the computer, so the argument, would have never come into existence. I quote: "The contingent connection of 2 institutions, systems, one might argue, sciences, that had no epistemological or military connection happened, when John von Neumann, at the time chief mathematician of the Los Alamos project, put his cup of coffee onto a paper, titled: "The use of high speed vacuum tube devices for calculations" by John Mauchly and John

Presper Eckert, leaving a big, brown stain that immediately caught his eye.”

While von Neumann was at the time (1942) trying to build an atomic bomb in Los Alamos, he had visited his wife, who was working as a mathematician on a project that tried to come up with an Anti-Aircraft system. The problem Anti-Aircraft systems have to tackle, is, that they have to shoot at a plane in the future. The calculations of possible trajectories that a flying enemy object could take could only be solved by the introduction of feedback loops (an enemy plane can turn left, right, up, down): The machine Mauchly and Eckert envisioned would calculate, where a plane is going to be in, let’s say, 30 seconds. A second later, it would determine, how far the modeled calculation of where the object should be and where it actually was, differ. The difference would be re-introduced into the system and informed the next calculation. Repeating this operation again and again, the simulation model neared reality, closing the gap between model and reality, future and present, until finally, they collide in an exploding plane. Anti-Aircraft systems are is the mother machines of all simulation models. And the machine that was meant to calculate these models became the blueprint of all computer architectures, when John von Neumann took the paper, he had stained and thereby stumbled upon, to Los Alamos, using the machine that was meant to become an Anti-Aircraft system for the calculation of the bomb (in return, using this).

[BERND] I quote again: “Out of this highly contingent event did not only grow the mushroom clouds of atomic bombs, but also John von Neumann’s famous paper „First draft of a Report on the EDVAC“, which again lead to the EDVAC, the first computer based on flip-flop circuits - the basis for today’s computer architectures.”

[SHOW OBJECT: STAINS and RICKS BITE MARKS]

[MARIAN] The SNARK - AGAINST SIMULATION documents show no less than 27 different coffee imprints of various cups, showing closed circles, half-crescent moons, scimitar-like riffled blades, drops, blobs and splotches spraying starry constellations on white paper skies (OBJECT?). A footnote refers the stains to the work of a young artist from Easthampton, Massachusettes, by the name of Rick Myers and his work: ‘Bite marks in paper’.

[BERND] Under the header BODY BLACK BOX BODY the SNARK papers introduce a second story from the history of simulation models. Norbert Wiener is commonly known as the father of ‘Cybernetics’. He began his teaching and research career at MIT in 1919 at the age of 24 and became probably best known for what he called “the science of cybernetics or the theory of communication and control in the machine and in the living organism.” The SNARK paper recalls, how Wiener the cybernetic synthesis connecting engineering and neurophysiology and his insights into communication relate to his work in the 1940’s, developing anti-aircraft predictors in the same institution Presper+Eckert worked in.

As we have already heard, an anti-aircraft gunner must shoot ahead of where his target is at the time of firing. The amount and direction ahead must be estimated quickly and accurately. Where to aim is based on knowledge of how the plane has been travelling and where it is likely to travel in the time the shell takes to reach it even if the pilot takes evasive action. Wiener envisioned the direct coupling of anti-aircraft guns with radar detection and automatic aiming based on his mathematical solution of the prediction

equation. Motors attached to the gun turrets could position and aim the gun under the control of data generated by the mathematical processing of input from radar. In fact, as radar became perfected the process was mechanized to the point where the human element could be eliminated from anti-aircraft gun pointing. Wiener reports that his work on this problem had a profound impact on him.

[MARIAN] Up until this work, the servomechanisms for the control of gun turrets were always assumed to belong to power technology rather than communications technology. What dawned on Wiener was that the action of the motors could be conceived valuably as communicating the aiming parameters to the turret and hence that the motors and the computers controlling them could be treated as communications devices. Wiener wrote that this point of view made him “regard the computer as another form of communications apparatus, concerned more with messages than with power.” In addition Wiener saw a striking analogy between the workings of an automatic anti-aircraft system and that of a living organism. There was input, processing of that input, and resulting response. He began to regard the brain and the nervous system in much the same light as a computing machine. Out of such considerations a new synthesis emerged which Wiener eventually termed cybernetics (from the Greek word for “steersman of a boat”, kybernetes). As the communications and engineering consequences of Wiener’s new ideas were worked out, he began to predict that the series of analogies between the human nervous system and the computer and control systems would lead to the possibility of a very high level of automation.

Instead of following the cyborg-argument in the text, the SNARK-paper is interested yet again, in a completely different story:

[BERND]

Again I quote:

[TURN INTO DOCUMENT]

“While the Americans were inventing the simulation model and exploring its power of feedback and control, the Nazis gathered the generation of high-school students born in 1927, who were, in 1944, when Anti-Aircraft systems became more and more important for German cities during the intensifications of allied air-raids, used as 17-year-old calculators, determining the trajectories of bombers with calculations on paper (copies of which are printed into the document). The answer to american automaticised simulation models and feedback systems were the so-called “Generation Flakhelfer” - the generation Anti-Aircraft helper. This generation became famous in Germany and formed a strong basis within German post-war politics and theory: Pope Benedikt, XXX Ratzinger, the literature nobel price winner Günter Grass, the philosopher Jürgen Habermas (to just name a few). In other words, while the Americans built Anti-Aircraft Systems and installed simulation models as the, as of today, most widespread form of calculating the future, the Germans created Pope Benedict the 14th. This is the trajectory of the contingency warrior. This is the forgotten other of simulation models, another history of power in the 20th century that has yet to emerge in the 21st. Like Walter Benjamin’s dream of the 19th century, haunting the dreamer in the 20th. AGAINST SIMULATION. Or, in James Cameron’s words: “Sara, the future is not set.” How can we think outside the status-quo machines of simulation that will only ever create predictable outcomes? For Norbert Wiener, bodies became black boxes, defined only by their inputs and outputs. For us, black boxes will become something we cannot even try to imagine. Now, we can only do trial and error. Error actually, more than trial.”

[<MARIAN]

We finally received a mail, answering our request for feedback - but from an email address that we hadn’t send an email to in the first place - under the subject matter PYGMALION LOOKING FOR APHRODITE - YOGA AND THE CORPORALITY OF SIMULATION, it referred us to a video:

[OBJECT: VIDEO OF LAUGHING MAN] Anfang, dann springen zu irgendwas .30?

[BERND]

The text accompanying the link to the video read as follows: *The military-entertainment complex of the 20th century had its origins (if one leaves the long traditions of Olympic fighting games and tournaments with their far too obvious connections out) in the French levée en masse, the compulsory military service, citizens fighting against citizens, dieing for the Schizophrenia of being one and the other - yourself and yourself as part of a bigger other, the nation - whose survival you give your life for. War entering society to an extent, where citizen and soldier became undividable. Peace is the upper crust of this underlying war. The beautiful alleys of Brandenburg with their long rows of trees all head East-West. Napoleon had the trees planted, so his troops could march in their shade, enduring the march to Russia easier. But what does it mean that Brandenburg has the highest car accident fatality rate in the whole of Germany, mainly because of the big trees at the side of the roads. You come off track, you don’t end up in a field, but wrap your trunk around a trunk. The only one, who withstands fascism in Ionesco’s ‘Rhinoceros’ is the Town-Drunk. Or, in short, the Trunk, meaning the one thick as a trunk. He is simply too stupid to be interested in anything, including fascism. The reason, why the people were taught to drive cars on a large scale, is, that they had to be mobile*

for the coming wars, a lesson learned in the first two world wars. Stereo was invented to bomb rainy London (a dütdiüt in the left and a diüüütdüüüüt in the right ear - when you are exactly in the middle of the 2 intersecting radio signals transporting that sound, you are on exact course, even on a foggy London day - your brain will synthesize the 2 discrete signals into one continuous sound. The UKW/ULTRA-SHORT-WAVE that later on brought Stereo sounds into people’s cars to telecommand them in the case of accidents and traffic jams, were invented to navigate German tank units during the Blitzkrieg - we are not gonna talk about GPS here. Training citizens is training future soldiers.

Attached to the mail is a collection of photographs of horrible car-accidents in the German area of BRANDENBURG, around Berlin (that we will not show, as they are truly appalling).

With that email in mind we stumble upon a strange reading of Clausewitz ‘Vom Kriege’/ Of War. It is summarized under a chapter of the book with the somehow intriguing title SANDPAPER.

MARIAN

Kleist - and with him the Prussian generals and military reformers had learned about these new games the hard way; they became an integral part of the new Prussian officer’s training after their devastating defeat by the Napoleonic troops. Napoleon and his generals had started to use games to simulate tactics and strategies on a large scale during the Napoleonic Wars. The french citizen-soldier bodies were commanded to a free will to be useful actors within the new complex environment that couldn’t be fully modeled in the strategy games. This was the discovery of a new form of contingent event in the history of war, the very moment, war left his classic battlefields,

got rid of the all-seeing commander on the hill at the side of the oil-painting and entered the intimate world of Goya paintings. OBJECT???

The intimacy of War. The new soldier-citizen is no longer fighting for a king, but for a nation that he is part of. He is fighting for not only his survival on the battlefield, but the survival of himself as a citizen, his identity and life. So much for Propaganda. All this starts with the famous 'levée en masse', General Carnot, the mathematician's and engineer's son, who came up with one of the first concepts of thermodynamics, while looking at a steam engine and thinking about feedback, integration, valves and control, ordered every male citizen to be a soldier, a free fighting man fighting for and with free men. In a term Heinrich von Kleist made famous: The soldier-citizen is no longer taking orders from his superior, but orders from the heart - the ordre du coeur. The order to freedom, that is, a subject, in the strong sense of the word - subjected to a greater other that grants him degrees of free will. This free-thinking and acting subject is the complex actor that can fill the gap between the military models and games and the reality of the new battlefield. He is, and this is how Clausewitz will later describe it, the sand that is produced in the friction between the model and the actualization of this model as war in an unpredictable landscape of possible actions.

For Clausewitz, this Friction, the difference between model and reality, is irreducible. Reading the history and the reality of modern wars as well as the military handbooks and concepts that inform them, he realized that the new war is a war, that will be total: Front and home front become one, when the productive forces of a given society are cohesively and completely directed towards war. This is, what he famously called total war. A society going to war and war entering society, the battlefield being delimited into public and private spaces and the citizen fighting no longer for a commander

or king, but for and against the destruction of himself and the enemy. We are interested in the sand and the sand paper. What does the sandpaper tell us? The models of war and their simulation games introduce contingent events transcending the systems they are based on. The most contingent thing about Quantum Physics is the fact that it was thought of. That it's experimental set-up is its experimental set-up, the way it is set-up, where it is and how it is. There. Right there.

The SNARK paper continues with a Goya image on the one - and various topographical sketchings and prints of sandpaper (that actually differ radically) on the other side. If you close the pages on one another, they map exactly onto each other. Underneath the topology of sandpaper, a text:

Marietta Villa, October 10th 1811 (Napoleonic Wars, Spain)

"I told the young, french soldier to come in and take any fruit he wants. So he did. After 3 days, we had become lobsters, our shoulders red, our backs rubbing off, crawling over the wooden floors in awkward, unreadable positions again and again. He said, he loved me. I put 2 onions in his left pocket. When he turned around to leave the yard, I stabbed him in the back with a hay fork. The sound the air made as it left his lungs through the 4 holes, strewn over his rear in an uneven line like the crooked dotted constellation of a star sign I can never remember - was high-pitched, hissing like the kettle, I had boiled for him the morning after. Hasta la victoria, I will always love my man."

Underneath the text is an imprint one of the famous images of Étienne-Jules Marey - serial photographs of moving bodies. Animals, men, women. But again, their movement didn't seem to be the point, as the paper un-

derlined the fact that Marey, who would later become famous as the man, who paved the way to film, dividing movements into discrete elements (with the possibility of having them played back in a speed that would again turn the discrete images into a flowing movement) - that Marey never thought about art or film, but was working for the French military. In the Parc des Princes in Paris, he had built a set-up that would organize the movements of bodies via its technical conditions. Every time, Marey told them to run the photographed bodies had to ring a bell and trigger a mechanism to then move in a certain carefully prescribed way, implemented by the machinic landscape. I quote: "But isn't the really interesting thing about film, the blackness in-between the images? They make the film function in the first place (try it with white frames separating the 24 images a second and you see flirring images, but no film). Isn't in exactly this regard the interesting thing about Marey's set-up the moment, when they stumble, when they fall. The moment, they are kicked out, for they are too stupid to use and be used by the machine properly. The moment they leave the apparatus and enter the street, slightly dizzy, because they hit their head, worried, because they weren't paid, going to the next bar to have at least 2 glasses of wine, before doing something completely different. Maybe they start painting landscapes. Or go to the cinema. Or whatever else it is, the machine programmed them to do.

The bot started bringing back random things. We had lost control. 5 weeks later, a whale arrived in the little town of Walsdorf, where I was born. The postman said, it had no return address. "Obviously not", he added. He explained that a whale is, in that respect, like a postcard. It doesn't carry a return address, instead, like a postcard's front side, it tells of some far-away place in the form of an image that is less a place than a metaphor for some-

where far away. 'Did you know', the postman added that postcards are a war-invention? Alien signals from a strange, undefined place that cannot be answered. They say nothing, but 'I am still there'. Remember that, next time you forget to send your mother a holiday card.

[BERND]
——— *ABSTRACT* ———

MENTAL ENTROPY
Building on the notion of Entropy as established in Thermodynamics, we introduce the idea of Mental Entropy. Entropy is the degree of disorder in a system. In theory a system with an entropy of 1 is completely unorganised. There is no structure and no development unless the system cools down. In practice most systems disintegrate long before they reach this level of entropy, visual examples being a pressure cooker or even a bomb. While we are not interested in that kind of suicidal systems, we believe that it is possible to increase the level of entropy in many systems to a degree that changes their behaviour in an unforeseeable way without destroying them completely. This would guarantee the failure of all efforts to simulate and therefore predict the future of these systems.

As the term suggests the theory should be applicable on an individual level. An increase in people's mental entropy renders their actions less and less predictable, resulting in an inability to model the behaviour of groups or whole societies as studied in social physics.

One major challenge of the approach is its reliance on people's resilience against the loss of established routines and certainties. Therefore we suggest a strategy that includes the public and the private sector, from schools to university to tv and game industry.

Initial ideas are lined out below:

BEYOND SIMULATION -The Code of the Contingency-Warrior.

You cannot know your future enemy.

You cannot predict your future enemy's action.

Maybe the only chance of resistance to your future enemy is brushing or not brushing your teeth in the morning.

Everything is political. You just don't know yet, how. Or why.

[MARIAN]
In a similar way Walter Benjamin had described the cinema as 'bootcamp für die Sinne'. Ein Ort, in dem die Chocks der Moderne und des modernen Kriegs und der Großstadt eingeübt werden, um die Körper vorzubereiten. Auf die gleiche Weise wird unser Franz Biberkopf hier in den Nebel geschickt. Er weiß nicht, was passiert. Not only are the enemy's actions unknown, the enemy himself is.

The last part of the book is a description of the Kyoto Protocol. All the talking based on simulation models, suffering from the aporia that they are trying to predict an event, while aligning all their actions to prevent the event from happening - an event all their models and therefore all their talking are based on. What can you do do think anything new? Anything outside the narrow limits of simulation models?

The 20 minutes in-between, when and where nothing is possible. Everybody asleep, 17-channel translations system humming, the beamer flickering without image.

Kyoto: Wir haben einen Mitschnitt des Traums: Kurosawa

THE CRAB ORACLE - FINITO
The crabs out of the pot

DANIEL
The corporal is everywhere. Even in those places where you don't suspect. In such a scenario, there seem to be two possible ways to experiment -- to play, perhaps, but play presumes a field (of play), and it seems right to then suspect analogy with field (of battle). In any case, the two ways are as follows: vanish, or multitudinize. The call seems to presume that they are not distinct. While I would like to affirm both, and simultaneously, there is in the first instance a tension that must be addressed: zero is not the same as many.

And, by the way, one of the most famous Talmudists of all time is from Vilnius, the Vilna Gaon, guy's a legend for applying secular sciences, study of grammar, modern literary criticism, and philology with ancient texts, and also for being totally batshit, so you can have a drink for him too while you're there (quoting from Wikipedia):

"Legend has it that by the age of three he had committed the Tanach to memory. At the age of seven he was taught Talmud by Moses Margalit, rabbi of Kédainiai and the author of a commentary to the Jerusalem Talmud, entitled Pnei Moshe ("The Face of Moses"). The young Elijah was said to have already known several of the Talmudic tractates by heart. He is known for having possessed an eidetic memory. By eight, he was studying astronomy during his free time. From the age of ten he continued his studies without the aid of a teacher, and by the age of eleven he had committed the entire Talmud to memory. When he reached a more mature age, Elijah decided to go into "exile" and he wandered in various

parts of Europe including Poland and Germany, as was the custom of the pious of the time. By the time he was twenty years old, rabbis were submitting their most difficult halakhic problems to him. Scholars, Jewish and non-Jewish, sought his insights into mathematics and astronomy. He returned to his native city in 1748, having by then acquired considerable renown.”

https://en.wikipedia.org/wiki/Vilna_Gaon

Hope that’s enough weirdness for you here, I mean, you can’t simulate this sort of shit.

Am 04.08.15 um 00:27 schrieb Dima:
Dear Marian,

I beg for you to use me as cocktail chatter (or even reference, if I’d be so honored, and please, take credit for it!)

“Our quest for modeling the universe could lead to us falling in love with our constructed model, not the actual and physical. This is similar to how Ovidus described Pygmalion, a man who found all women flawed, and so he made an ivory sculpture and fell in love with it, though I am not sure that we will have the same conclusion that Pygmalion had in the end of his story, I am not certain that Aphrodite would breath life into our constructed model.”

This was the most contemptuous thing I could come up with to say about it (and I should have, alas, in retrospect, mentioned Dorian Gray).

Yours,

D.

AGAINST SIMULATION

Seward Kropf

SNARK
CORPORATION

TERMS

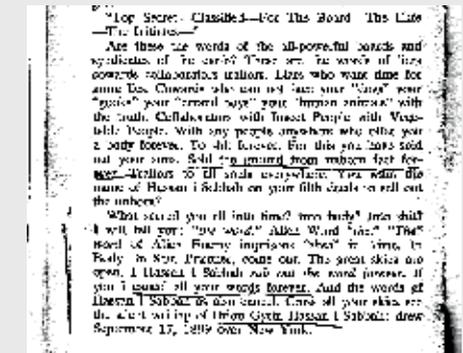
CONTINGENCY

If contingency is to be thought absolutely, it must be thought independently of the map of possibilities. The notion of possible must be eradicated throughout. Contingency is a single stroke. It is the thought that things are the way they are without a remainder or a reason or a return to the initial causes. It is a single and absolute stroke of contingency, one has therefore no longer to think of contingency dually, as the 'being' of a thing that could have been or could be otherwise. One has to think the stroke, not the extremities (and if one cannot think the stroke - for to think and conceive is to represent, that is to say, to duplicate what cannot be duplicated and to exchange what cannot be exchanged, one probably will have to repeat the stroke). One has to bracket the word "being" and think instead of what the thing can be, putting the emphasis on the word "can" as a single and undivided matter, or mark.

SIMULATION

Simulation is the imitation of the operation of a real-world process or system over time.[1] The act of simulating something first requires that a model be developed; this model represents the key characteristics or behaviors/functions of the selected physical or abstract system or process. The model represents the system itself, whereas the simulation represents the operation of the system over time. Simulation is used in many contexts, such as simulation of technology for performance optimization, safety engineering, testing, training, education, and video games. Often, computer experiments are used to study simulation models. Simulation is also used with scientific modelling of natural systems or human systems to gain insight into their functioning.[2] Simulation can be used to show

for the better or the worse simulation is the dominant organizational principle of our time. It mainly produces the exclusion of alternatives by solidifying otherwise contestable alternatives into accepted narratives. It excludes political choice. Meaning the results of simulations are merely rhetorical, concealing the fact that they are. Simulation models are status quo machines, only ever putting out what has been introduced. If you put in climate change, the model won't tell you of the sandal that you forgot on the road that made the car swirl off road and killed the man that would have been the father of the woman, who never found a technological solution to global warming. What would happen, if we released the Crabs? Will you slip? Will they evolve, maybe mutate?



SNARK
CORPORATION

SNARK
CORPORATION

The military-entertainment complex of the 20th century had its origins (if one leaves the long traditions of Olympic fighting games and tournaments with their far too obvious connections out) in French levée en masse, the compulsory military service, citizens fighting against citizens, dieing for the Schizzophrenia of being one and the other - yourself and yourself as part of a bigger other, the nation - whose survival you give your life for. War entering society to an extent, where citizen and soldier became undividable. Peace is the upper crust of this underlying war. The beautiful alleys of Brandenburg with their long rows of trees all head East-West. Napoleon had the trees planted, so his troops could march in their shade, enduring the march to Russia easier. But what does it mean that Brandenburg has the highest car accident fatality rate in the whole of Germany, mainly because of the big trees at the side of the roads. You come off track, you don't end up in a field, but wrap your trunk around a trunk. The only one, who withstands fascism in Ionesco's 'Rhinceros' is the Town-Drunk. Or, in short, the Trunk, meaning the one thick as a trunk. He is simply too stupid to be interested in anything, including fascism. The reason, why the people were taught to drive cars on a large scale, is, that they had to be mobile for the coming wars, a lesson learned in the first two world wars. Stereo was invented to bomb rainy London (a dütdüt in the left and a düüüt-düüüt in the right ear - when you are exactly in the middle of the 2 intersecting radio signals transporting that sound, you are on exact course, even on a foggy London day - your brain will synthesize the 2 discrete signals into one continuous sound. The UKW/ULTRA-SHORT-WAVE that later on brought Stereo sounds into people's cars to telecommand them in the case of accidents and traffic jams, were invented to navigate German tank units during the Blitzkrieg - we are not gonna talk about GPS here. Training citizens is training future soldiers.

CODE OF THE CONTINGENCY WARRIOR

- 1.You do not yet know your future enemy. Therefore, you cannot predict your future enemy's action.
2. Don't belief, belief is structure. Defy structure.
3. Don't make sense.
4. You must forget your purpose. Purpose is foreseeable, your only purpose is to avoid purpose.
5. Produce disruptions that are outside of the system and cannot be reintegrated by a system. This is only possible by contesting the basic assumption a system is built or has emerged from.

FIG 1.

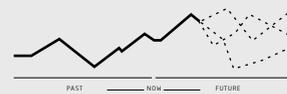


FIG 2.

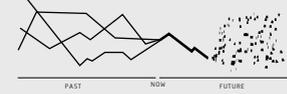


FIG 3.

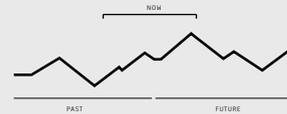


FIG 4.



that is not. While the Americans were inventing the simulation model and exploring its power of feedback and control, the Nazis gathered the generation of high-school students born in 1927, who were, in 1944, when Anti-Aircraft systems became more and more important for German cities during the intensifications of allied air-raids, used as -17 year-old calculators, determining the trajectories of bombers with calculations on paper (copies of which are printed into the document). The answer to american automaticised simulation models and feedback systems were the so-called "Generation Flakhelfer" - the generation Anti-Aircraft helper. This generation became famous in Germany and formed a strong basis within German post-war politics and theory: Pope Benedikt, Joseph Ratzinger, the literature Nobel Prize winner Günter Grass, the philosopher Jürgen Habermas (to just name a few). In other words, while the Americans built Anti-Aircraft Systems and installed simulation models as the, as of today, most widespread form of calculating the future, the Germans created Pope Benedict the 14th. This is the trajectory of the contingency warrior. This is the forgotten other of simulation models, another history of power in the 20th century that has yet to emerge in the 21st. Like Walter Benjamin's dream of the 19th century, haunting the dreamer in the 20th. AGAINST SIMULATION. Or, in James Cameron's words: "Sara, the future is not set." How can we think outside the status-quo machines of simulation that will only ever create predictable outcomes? For Norbert Wiener, bodies become black boxes, defined only by their inputs and outputs. For us, black boxes will become something we cannot even try to imagine. Now, we can only do trial and error. Error actually, more than trial.

ABSTRACT

The history of war has to be written as a history of the disciplined body and the organization of population - but it has to transcend the narrow academic realms of historic arguments and footnotes that such an outline might conjure in the otherwise interested reader. We have to analyze the different, historically variable, epistemic forms of how bodies were shaped and society was produced by military interventions and technologies (The body being: The citizen/the sand/the black boxes) - to finally come up with a concept for a post-cybernetic, post-simulational soldier-citizen, a consumer-producer, fitted for the coming wars and enemies. Enemies not yet known and events not yet imaginable. S N A R K will have to use some of its funds for tactical research into the history and the impossible future of the soldier-citizen in post-simulational environments. Simulation models were good enough for the macro-political megalomaniac concepts of Hermann Kahn, the R A N D corporation or the Hudson Institute - contemplating global atomic war, processing world simulations. But what we are confronted with now, is a very different kind of war - to complex to be simulated, to real to be modeled, to strange to be datafied.

MEMORANDUM
RM2340PR
AUGUST 2017

13. SEPTEMBER 2017

Dear Director Walden,

thank you very much for considering our funding application.

The terror wars of the 21. century saw a rise of high tech warfare driven by so called precision weaponry and military intelligence. Vast data collections, powerful computers and sophisticated data analysis techniques allowed for the creation of simulation models able to identify weak spots in opaque networks. From a ecological perspective on war, their success simultaneously created a mode of post simulational warfare that has its roots in guerrilla warfare, using the power of surprise and graphicality, identifying what is outside of simulation, striving for the unpredictable. Contemporary Military Strategy has to account for this new form of avantgarde warfare. It can't fight it's logic any longer but has to adapt transform and become it. The war of the future is built on contingency and we need to learn how to handle it. It's the contingency race and it has started long ago. We need to catch up.

Your Sincerely,

Seward Kropf

Citizens/Sand Paper/Black Boxes/ Contingency Warriors

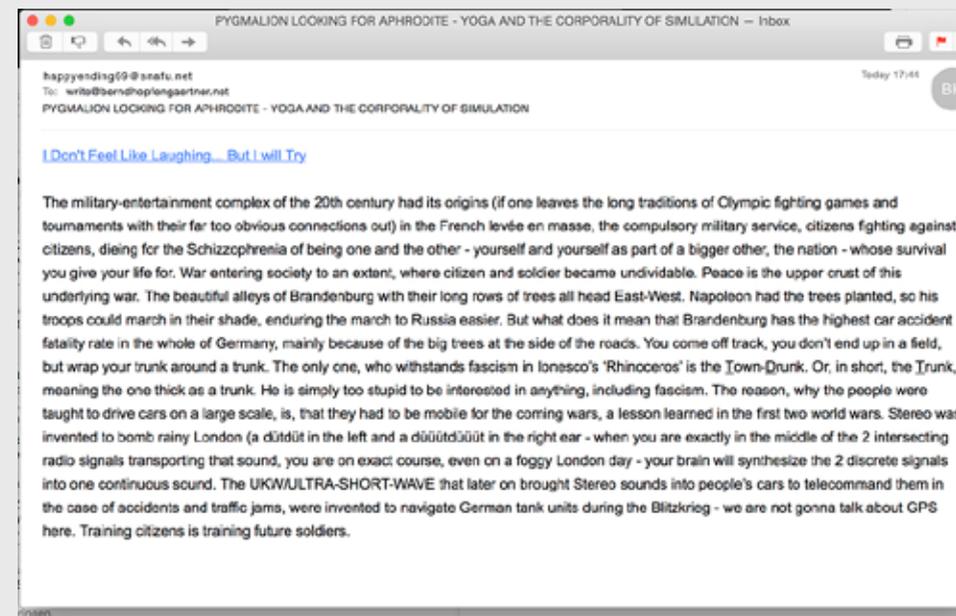
I.THE CREATION OF MILITARIZED BODIES

Seward Kropf

PREPARED FOR:
PROJECT SNARK

SNARK
CORPORATION

SNARK
CORPORATION





Mona Kakanj

Born in Tehran, Iran

Since 2007 lives and works in Germany and Iran

EDUCATION

2005 BA in Graphic Design, Azad University, Tehran, Iran

2011 MFA, Alanus Academy of Arts and Social Sciences, Alfter, Germany

Since 2012 Postgraduate Study, Media Arts, Academy of Media Arts Cologne, Germany

I am interested in composing an alien point of view of social and cultural issues in my artworks. By setting the known conventions in unknown contexts, each work aims to create an obscure and unusual encounter. Engaging with subject matter such as personal and cultural identities, perception, violation and otherness, I seek an unfamiliar position, questioning the exterior notions and conventions. By rearranging, deconstructing, questioning and reflecting on conceptual fragments of norms, I try to create eccentric and perplexed conditions. I apply different strategies to investigate notions that are categorized as familiar, and realizations that are considered as perceptions. If vision and perception of reality varies for any individual, then how a normative conception could be perceived? What is the definition of conception in relation to conventions? And what is considered to be a misconception? These questions are the essential notions that I investigate through divers art projects.

SHOWS

Selected Shows and Screenings

2015 Screening, Elephant, Hessisches Landes Theater, Marburg, Germany

2014 Eden Was Never So Close, ArtCologne, Cologne, Germany

2014 Zweiundzwanzig minus eins, Wirtschaftsministerium- NRW, Düsseldorf, Germany

2014 Full Saturation, Kunstpavillon, Munich, Germany

2013 Entfernung der Zeit, Teatro Poliziano, Montepulciano, Italy

2011 Screening, Self-Portrait, Arte+ Festival, Havana, Cuba

AWARDS & RESIDENCIES

2013 Participant, Jahres Projekt, Montepulciano, Italy

2010 Kunst und Museums Bibliothek Award, Book Design, Cologne, Germany

2009 Excursion Havana, Collaboration with ISA, Havana, Cuba

2008-2010 DAAD Scholarship, Germany

CONCEPT

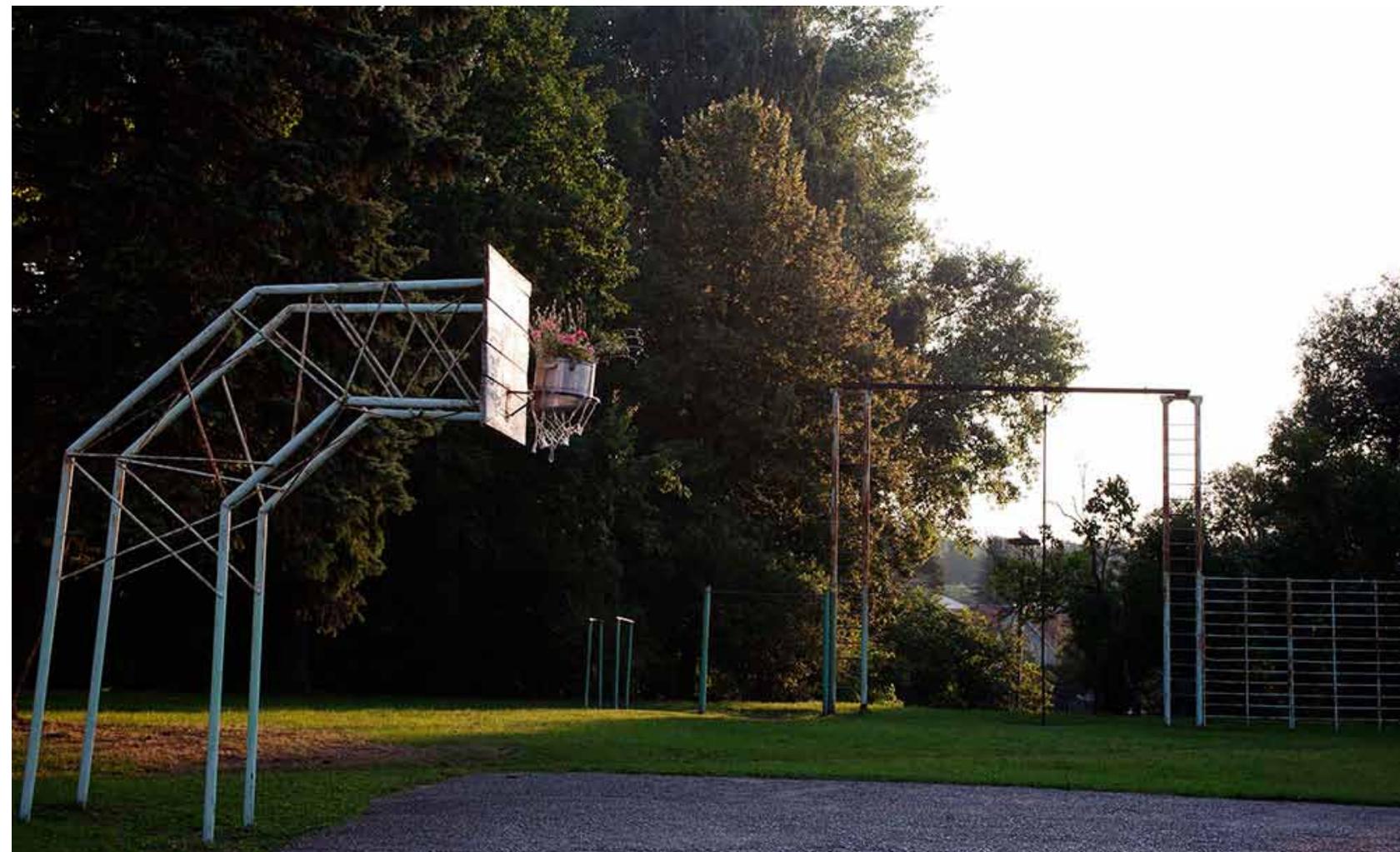
Recently I have been working on the concept of Violence and the vast realm of its relation to power, to hierarchy and law. The meaning of the term violence (Ger. Gewalt) includes twofold definitions of Roman words Violentia and Potestas. By applying these two terms Romans distinguishes the definition of violence in relation to power (politic), from the Physical or psychological violence. This distinction sets a fundamental discourse on the term and its manifestations. Is any notion of violence, a manifestation of power? And is there a power apparatus, which performs beyond the context of violence? By indicating and reflecting on aforementioned questions, I aim to create a critical approach, towards violence and its associated embodiments.

PROJECT

DISPLACED ALLEGORY

Installation / Intervention Barrel Of The old Washing Machines | Flowers | Pilis, Panemune, Lithuania | 2015

War is a game played by two. And the aim in war is to eliminate the opponent. Yet in war, there is no victory. Both forces are defeated. The machinery of war dismantles bodies, crashes souls, and leaves an infinitive black hole behind. What would happen if the cannons of warfare loose their effects or reach no results ultimately? Displaced Allegory meditates the concept of an intervention in a game process. By placing a non-belonging component to a game structure, the project aims to interfere with the dynamic of a game and disrupt the relation of its opponents. The outsider element, affects the functionality of the game, yet it also creates an uncanny, alien aesthetic. In Displaced Allegory, the basketball court serves as a metaphor for a battlefield. The netted basketball hoops are filled with two massive metal pots. These pots are holding wild flowers, all are found in the surrounding of the village, Pilis (the court's environment). The flowers provide the architectural view, with a superficial unneeded aesthetic. This displaced beauty has to be destroyed if the opponents wish to play the game.



VIOLATED AFFAIRS

by Mona Kakanj

War And The Military

War and violence as such, have been the subject matter of countless writings, artistic works, researches and films. Almost every known philosopher and intellectual has written about it or at least addressed it in some settings. The dynamic of war allows us to investigate it by means of different methods in divergent contexts. It has been studied in vast range of disciplines such as psychology, sociology, philosophy, criminology and etc. There are physical aspects to it as well as psychological. In its broad field of manifestations, one thing is certain: war changes the conditions of its subjects temporarily (its victims or offenders) –if not permanently–. This includes not only physical alteration but also psychological changes. One of the war’s assets is the military. Without the military force no country would dare to start or pursue a war. And one of the complex aims of the military is to prepare soldiers for combat situations. War and combats are inseparable from the notion of violence; the violence of killing others, occupying other Lands, and or destroying otherness. How could someone be prepared for such tyrannies? Unification and repetition! In the military soldiers wear the same uniform, have the same haircut and share the same space. And most important of all, they share the same hatred towards the same enemy. It is the animosity that connects them. A crucial method to desensitize soldiers towards violence is by applying *Violence*, physical and psychological *Violence*. And repetition is the key to achieve that. To improve performance of soldiers in combats,

the military need to make them familiar with practises such as shooting, bombing, destroying and killing. These exercises are practised in a regular base. Apart from the rough physical exercises, breaking’s soldiers psyche, taking their personal identity away and place them in harsh and unpleasant situations are some of these routines. *“As its first eruption, violence is always experienced as unique. If given time and repetition, however, it becomes routine, part of the air, and one learns how to breathe it without being asphyxiated. One no longer seeks to eliminate it, nor even to understand it. Episodes of violence may flare up in different places, but each is contained in its local context, where it risks becoming normal.”*¹ To commit an act of violence, one need to be violent and if it is not the case, then practice and repetition of violence would prepare the ground for it. War-simulations applications are some examples of the military practises. They may seem as computer games, yet they haven’t been developed for entertaining reasons. The aim of these simulations is to prepare soldiers mentally for the brutal nature of war. Moreover they deceive the soldiers to a state of bravery and confidence.

BIOCHEMISTRY OF HORROR

Can we enjoy violence? Some of us certainly do. The question is why and how? One of the explanations may be indicated in the biochemistry of our brain. As we experience fear, horror or thrill, our brain sets some commands for releasing various hormones. Our brain releases some amount of Dopamine and Epinephrine (Adrenaline) hormone during a fearful or threatening encounter. The

¹Lawrence Bruce, Karim Aisha | *On violence, A reader* | Duke university Press| USA | 2007| P.5

releasing of these hormones helps the body to prepare itself for the fight or flight states. Some of the effects of these hormones are increase of heart rate (Pulse) and increase of body temperature.² From the evolutionary point of view, we need these hormones to survive in dreadful and life threatening situations. These hormones however affect us in other ways too. *“One of the main hormones released during scary and thrilling incidents, is dopamine. Scientists believe that, in a fearful encounter, some individuals may get more of a kick from the dopamine’s response than others may do. The brain includes several distinct releasing dopamine systems, one of which plays a major role in reward-motivated behaviour. Most types of reward increase the level of dopamine in the brain, and a variety of addictive drugs increase dopamine neuronal activity.”*³ Hence some individuals could become addicted to the naturally produced dopamine of the brain. Most of us have experienced the uncontrolled burst of laughter after a horrifying event. The dopamine hormone mainly causes the unpredictable laughter. This may explain why some people are interested in, or enjoy an act of violence. Could it be possible that some of us get addicted to the thrill of killing? The answer to this question is more complex, than we may imagine. There are also aspects such as power and role-playing involved in every violence encounter. Yet one thing is certain; violence creates a kind of domino effect. People who have experienced violence are more likely to become violent. And in many cases it seems that the only answer to violence is more violence.

The unfortunate fact is, as long as human so-
²Ringo Allegra | The Atlantic Online Magazine | *Why Do Some Brains Enjoy Fear?* | Last Update: 31.11.2013 | Last Visited: 17.08.2015 | Link: <http://www.theatlantic.com/health/archive/2013/10/why-do-some-brains-enjoy-fear/280938/>
³ Ringo Allegra | The Atlantic Online Magazine | *Why Do Some Brains Enjoy Fear?* | Last Update: 31.11.2013 | Last Visited: 17.08.2015 | Link: <http://www.theatlantic.com/health/archive/2013/10/why-do-some-brains-enjoy-fear/280938/>

cieties exist, violence would coexist within. The story of Abel and Cain (According to Bible and Quran) for instance suggest that, the first human being was ever born kills his brother, making him the first human being was ever killed. If this story is an authentic historical event is not of the interest of this text. Although we can investigate what the narrative of the story indicates. There would be always individuals or groups of people, who commit violence acts. By examples of various writings and films about the end of the world –The Apocalypse–, it seems that for us is easier to imagine an end to the world, than to fantasize about the total elimination of violence. *“There are things that will never disappear. Violence is one of them”*.⁴

REFLECTIONS

The program Corpus Ludus Militaris was a residency project followed by an exhibition and a conference regarding the same theme, within the framework of the Migrating Art Academies. Eleven participants –graduates and students– from Lithuania and Germany gathered together in Pilis, Lithuania to research, discuss and collaborate on issues associated with the thematic of the program. As one of the participants I didn’t know and couldn’t barely guess how the two weeks intensive working and living together would turn out. However the trill of unknown proved to be participant’s mutual ground that regardless of our different nationalities and backgrounds connected us. The two weeks collaboration-program officially started with the participant’s presentations considering their previous projects on the second day of our arrival. Everyone including the organizers –professors and mentors– briefly introduced her/himself. Soon it became clear

⁴Han Byung-Chul | *Topologie der Gewalt* | MSB Matthes & Seitz | Berlin | 2011 | P.6



we are all coming from divers areas, yet we share almost the same interests, when it comes to the topic of the program. On the afternoon of the second day, we had a local tour organized to learn about the history of the place. They accommodated us in a guesthouse in the village, which used to be a former primary school. On one of the girl’s bedrooms, there was a sign, which suggested that the room used to be a biology lab. Our workspace was a big hall in the castle, Panemune –located in the village– and the only place that we had access to Internet. The hall further served as one of our exhibition’s showcases and on the last day of the program, it turned into a conference-room. The first week of the program mostly availed as the experience of observing, discussing, developing concepts and brainstorming. There were two workshops located in the first week. Both workshops provided us with technical possibilities to develop and or program interactive media. During the workshops, participants collaborated with each other to design and create interactive interfaces and programmed a 3D application. Due to our diverse educational backgrounds, the workshops created a dynamic and versatile atmosphere. Over the

first weekend all foreign participants traveled to Vilnius to see the capital and also to provide themselves with some materials for projects. And Lithuanians members went back home. In Vilnius we enjoyed one of the Lithuanian student’s hospitality. Ekvilina the photography student let us staying in her shared-apartment and showed us the best places of the capital. We spent a wonderful weekend in Vilnius. By the beginning of the second week, we were back in the village loaded with new ideas for the exhibition. Organizing and establishing projects broadly occupied the second week. By the beginning of the week, many concepts were ripe to be realized. Migrating Art academies offered us equipments such as projectors, speakers, monitors etc. In a round table mentors, professors and participants discussed the final arrangements of the exhibition’s space. The big hall and the basement in the castle were indicated as the main showcases. Two site-specific projects, including one of my installations and a politically charged performance by a Lithuanian Art and Politics graduate Jurgis, took place in Pilis’s public spaces. During the preparation phase, the maintenance crew of the

castle helped us to install, mount and build. It seemed to me that they had a hard time comprehending most of our works, yet I was surprised by amount of energy and commitment they showed helping us. As we discussed our projects in our second presentation's round, it occurs to me how different, yet similar our working and thinking processes are. Our location inspired almost all of our projects. The background of the place as well as the history of the Castle Panemune affected most of the concepts. The peaceful and sheer nature of the environment, contrary to its brutal past evoke some critical works, which were solely realized in a dialogue with the location. The Tuesday and Wednesday of the second week, were spent with more than 10 hours work-time by almost all of us. The exhibition opened its doors on the early afternoon of Wednesday the 5th of August. Due to the conference, which was set on Thursday some guest professors and lecturers arrived just before the opening of the show. The whole group, including the guest lecturers went to each project, listening to the creator of it and sharing some thoughts about it. Many questions were asked and many discussions were made based on each project. The final exhibition was colored with various manifestations such as 3D animations, video-installations, moving sculpture, projections and an interactive application. It was fascinating to indicate how different yet how familiar the participants addressed and worked on the mutual topic. For instance; Andrius and Ovidijus two Lithuanian students of Kaunas University of Technology (KTU) designed an interactive application, in which a simulation of one of the castle's tower would destroy if the viewer decided to press a button, on which a note suggested "Do Not Press". The project was a fine indication on human's curiosity and reflected human being's history of ruination cultural and historical monuments. On a similar project yet with a different setting another Technical student of KTU, Marija addressed the same issue with creating a cat and mice

chase animation. Again the significant tower of the castle were set as chasing playground in a 3D animation, and at the end of the playful chase the tower fell down, shattering into pieces. Ekvilina the sweet girl who accommodated us during the weekend, dealt with the concept of Illusion of Security in a room installation in the basement. The installation consisted of an actual diamond hidden somewhere in the room, a ladder to assist finding the diamond, a white fabric curtain hanged dividing the room, a flashlight pointing at the place, where the diamond could possibly be and a 3D model of the aforementioned tower rotating in a white background. The tower was again mentioned, however in a completely different context. Jurgis's political project was realized in a public space of the village. He created a Graffiti written on a hedge near our guesthouse. The Graffiti claimed the hedge as a Political Statement's Wall, regarding the former notes that had already written on it by perhaps the inhabitants of the Pilis. By projecting dazzling video-projections on body of visitors, other Lithuanian participant Emilis, stated the power of media and information. The project took a critical approach towards our mainstream culture by projecting an example of every day TV Broadcast. Despite the dim light atmosphere of the basement all artist showing there, successfully achieved to employ the architectural elements of the place. Rama a youngest German student created a round metal table rotating by a motor, installed in the main room of the basement. There was a big plastic container in on the table, which contained soil from the environment vacuumed and and rapped in a plastic cover. The rotating sculpture/Installation reflected on the destroying quality of war. Our allegorical origin is soil and our bodies turn to soil when we are buried. One of my projects employed the dim light of the basement creating an odd shadow. By installing a flashlight in front of a vast birdcage in the darkness of the basement, a Phallus shaped shadow was floated on a wall. The aim

of my project was to address the background of the castle and excite the hidden notion of enslavement in its symbolic history. Another video projection was a project inspired by the Franz Kafka's novel: *Castle*. Bela a German Media Arts' student installed a video projection inside the famous tower of the Castle. The video projection displayed a young girl, who seemed to be lost or be in search of something; something unknown. The video showed skillfully the relation of its protagonist with the flourishing nature by help of aesthetically outstanding images. The video was projected inside the tower, where visitors had to pass to reach the top of the tower. Maria another German student created a video installation, showing the inhabitants attending a local concert. The video was projected in the yard of the castle. Maria further made an Installation on the benches, which were located in front of the projection. She made human figures out of thick metal wires. The human shaped figures were sitting on the benches and gave the expression that they are watching the video. The Installation took a note on watching an event and being watched whilst it happens. In another 3D animation in the basement Zilvinas one of the professors illustrated a fragile and tiny fly flying around, leaving and coming back into the frame on an absolute white and dazzling square background. The projection was displayed under the staircase in the dim light of the basement. Although the fly was hidden from the frame time to time, the audience could hear its nerve-racking sound the whole time. Zilvinas set the discourse on K.Malevich's black square and provoked the notion of antithesis of art. Our other mentor and one of the program organizers Mindaugas made an Installation contained electronic components including (wireless) Arduino microprocessors, which could be attached to the body of the players to induce audio and visual, based on the level of electronic circuits. "Išlisufkė" a children game played during the 80's in Lithuania was the inspiration for this

post human-game installation. The installation not only connected the players through the Pd patches but also produced audio output, which then indicated the level and quality of evoked energy. In a vividly different context, my other project also was affected by game playing and concept of entertainment. In an Intervention/Installation I created huge plant's pot out of washing machine's cylinders and placed them in two basketball hoops in the only playground of the village. The project reflected on displacement of local narration on nature and aesthetics. The exhibition demonstrated a versatile, intellectual and ripe profile. Despite the differences in our educational background or our area of study and research, the show manifested a united and consistent quality. The intensive collaboration proved a productive dynamic. Despite all material shortcomings, isolated lo-

cation of the residency and or communications barriers, in retrospective all participants created outstanding body of works. The various site-specific projects displayed a vital dialogue with the place itself as well as its characteristics. The program officially ended after a full day of lectures and a lecture-performance on Thursday. Professors of the Migrating Art Academies, guest lecturers and guest professors from Germany and Lithuania provided the conference with various perspectives on subject related to the program. Each lecturer shared her/his point of view with participants and guest. Each lectures then followed by a Q&A and a round of discussions. On a tight schedule the six lectures delivered on the last day of program. Topics such as "War Games on the Screen: Gender Transformations", "Aesthetics of

War", "Clash of narratives", "Human-none-human Body" and "Contingency Race" were addressed, and discussed in the context of the conference. It was a whole day of profound, enriching and inspirational conference. As one of the participants I guess I wouldn't be the only one, who felt blessed to be part of the program. Some genuine friendships were formed between participants and some wonderful ideas and inspirations were conceived for further works. *Corpus Ludus Militaris* gathered us all together in a small village in Lithuania and yet our concepts, projects and our genuine friendships exceeded any physical borders. Like every other things, this program came to an end. The inspirational and effective result of it however would continue hopefully following us in our further projects.



For the last decade **Žilvinas Lilas** has been consistently engaged with the phenomena of new technologies in social and artistic domains. The thematic range of his research, teaching and praxis spans from 3D representation to Creative Industries, from ideology of aesthetics to design futures. As a professor at the Media Art Academy, Cologne he is academically involved with development of interactive art and design, gamification scenarios and its impacts, and also issues of technology and identity.

During his professional career in Hollywood Ž.Lilas served multiple technical and artistic positions ranging from artist to technical director for a number of both start-ups and internationally renowned companies such as Walt Disney Studios, Oddworld Inhabitants, Metro-light Studios, Artist's Inc. He has worked on a number of animated feature films, games, publications, and television projects including Treasure Planet, Chicken Little, Munch's Oddyssey and etc.

His expertise in the fields of art, design, technology and education is widely recognized and Mr.Lilas is a frequent expert at various EU panels (Horizon2020, EACEA) and also at a number of international venues.

In 1991 he received a Diploma of Artist from the Vilnius Academy of Arts majoring in Painting. In 1996 he completed his Graduate Studies at Ohio State University and was awarded a Master of Fine Arts in 3D animation and painting.



PROJECT: **FLY**

In 1915 K.Malevich painted a black square (Black Square) as an antithesis to art illustrating history of manners, art serving state and religion,—a black square that earns for art bypassing representation as such and exists “in and for itself, without “things””. 100 later, after wandering on a plane of intensive formal and conceptual manifestations, it (art) came back, and/or perhaps never really left hitting the same moralistic, illustrative, ideological and representative lightbulb. Fly doesn't pretend “it is not a fly”. It doesn't know it is one, neither it knows that it doesn't know this, nor it knows any other. Perhaps it doesn't even exist. Our well-trained to fly in circles cybernetic-circus fly doesn't pretend it is an art, though it represents itself — fly qua fly. As a “representer” our fly violates Malevich's law and squarely finds itself on a dark side of the black square, however as an object “in and for itself” buzzing around in virtual space without any clear aim or purpose it manages to land on a face-side of the square. Actually we never see the fly. This is not a film! Our humble little insect is not a projection of some previously captured reflection (film) or drawn imagery (animation), neither it is a projection of simultaneous optical capture (broadcast), it is actually an occlusion, in otherwords—a shadow. It is a real time single-actor shadow theater which happens in front of the projector casting a continuous white square of light. Fly circles in a cyber-room which in its shape coincides with our gallery space. Also once a while it hits a virtual camera placed inside this virtual space at an approximately precise position where the projector in our gallery is placed. When it passes in front of the cyber-camera, it also passes in front of the projector in the gallery. It is somewhat real. With a little exercise in suppression of disbelief one can start feeling fly's real presence in the “real” space. with a technical support by Andrius Paulauskas, Ovidijus Striaukas



WAR AESTHETICS

by Zilvinas Lilas

“War, however, in its ensemble, is not a science, but an art.”

Antoine-Henri, Baron de Jomini¹

A key concept of this text is that war is an aesthetic assembly. There is a well known range of thoroughly developed and widely accepted critical methodologies analyzing states of war, reaching from technical to socio-economic, historic, or ethic set of tools—all of which well serves a broad spectrum of the phenomena of war and it is not my intention to question any of these seminal theses. This humble and brief paper is however intended to add an additional and somewhat neglected dimension to the list and to also deliver a basic argumentative framework for the presented claim. Furthermore, the text in its loose structure and oblivious ignorance to the tradition of scrupulous referencing and a wide net of casted sources brings it closer to the realm of argumentative essays than a standard academic paper.

War is essentially a multipolar assemblage of motives. Organized as hierarchic collage of distinctive executive layers, focal points, routine dynamics and mental milieus, war—through the series of events—unfolds as a feedback network which tasks itself to maintain/rebuild/progress its own and to simultaneously disrupt enemy’s network. Such a network is needed for successful orchestration of multipolar and multimodal actions. By “network” in the context of this text I mean primarily a motivational conductivity where parts (individuals and groups) are self-aware participants of a distinctive functional domain and communicative act is a type of relational call. Such network is designed to maintain

an asynchronic feedback loop—to pass down commands and to receive quasi-sensorics or status calls back from the field. The mechanism behind the functionality of the war structures could be called a “design” mechanism as it exhibit obvious goal-oriented objectives and layered strategies in achieving them. Although classifiable as a multipolar design object, war has a long tradition of being considered as “natural state”. Kant exhibited certain hesitance in defining war as either designed or “undesigned” enterprise, finally caving in to a tradition of seeing war as a harsh yet just *force majeure*² transcending a formative basis for the civilized man. In other words, war is seen as a moral mill forging characters in concord with the law of the dominant system (state). Furthermore, Kant regards war as bedrock of the moral construct of society that gets washed away during the tranquil and corrupting times of peace³. Kant’s surprising dismay at the long lasting peace is thinly veiled with nothing more than moralist reasons, which underline an essentially aesthetic judgment, because compelling arguments in why it is a peace which breeds cowardice and selfishness are not presented later in the text but are rather briefly blamed on the ‘predominant commercial spirit’, which in itself is non-Kantesquely opaque and rather haphazardous category. Sublime or awe-inspiring as a response to scenographic procedures of war is indeed an aesthetic response to the scale of destructive deeds of man that are seen to be resemblant

² Kant (1790), (T)hough war is an undesigned enterprise of men (stirred up by their unbridled passions), yet is it perhaps a deep-hidden and designed enterprise of supreme wisdom for preparing, if not for establishing, conformity to law amid the freedom of states, and with this a unity of a morally grounded system of those states.

³ Kant (1790), (O)n the other hand, a long peace generally brings about a predominant commercial spirit, and along with it, low selfishness, cowardice, and effeminacy, and debases the disposition of the people.

of the ones of “natural” kind such as grandeur of mountains or the stormy sea. Sublime however is a conditioned response, there’s nothing subliminal in war unless we somehow accept syntacs of the scale. My claim is that such relational syntactics—not only distinguishing large from small, but more importantly, being able to invoke certain emotional response in the presence of large—is an aesthetic account. As such it has certain and not always as innocuous and contained within the noble walls of the art museum effect, as it may seem from imprints of aesthetic judgment on other social faculties. Aesthetics are emotional which clearly and perhaps sometimes quite effectively motivates the aesthetically induced justification of the (pro)position and conditions the verification chain of the argument structure. Nice is more often good than good is nice. Individuated knowledge is indexed through self whose only mode of operation is reminder about the *self* and keeping fingers on any conscious mental transaction. Aesthetics are therefore a type of feedback loop that in its cycle (pre-conscious—conscious) is affecting the faculties of moral judgment. Kant’s awe with war transcends his humanistic critique and clearly emanates as a type of reflective judgment—part of the domain of taste rather than that of knowledge. To keep ethics and aesthetics in harmonious balance he designs a reversed feedback in order to culture the “raw” aesthetics. Ethical projection back onto the scale-factor creates sublime, which in itself gives ethical construct a resonating emotional grounding. This enlightened structuring projection from the reason back onto tumultuous shapes of desires creates the possibility—a subliminal one—of a just war⁴.

⁴ Kant (1790), (W)ar itself, if it is carried on with order and with a sacred respect for the rights of citizens, has something sublime in it, and makes the disposition of the people who carry it on thus, only the more sublime, the more numerous are the

The movement is however circular: aesthetically affected reasoning, which is unequivocally as ubiquitous as grammatical structure of language is—and it would be impossible to deny its bending presence in this very text—gives an impression of the balance between to know and to feel.

Romanticism which champions aesthetics of dramatic becoming, a narcissist heroicism of substantiated ego staged in a state of *kontrapunkt* with a depersonated rest is very ripe for aesthetics and ethics of war-as-sublime. Russian expression “честь мундира” which literally translates as the “honor of the uniform” epitomizes the merger of ethics and aesthetics in a war as a pinnacle of heroic and subliminal. The irreversible act of war required by enlightened aesthetics of clarity and followed by the appropriate staging procedures such as declaration of war are played as a sequence of static (heroic) gestures, a poses in a play driven by logic of aesthetic orchestration into clear and irreversible finality. Kantian war is a non-compromising war of equals—a duel of nations, as aesthetics of sublime would render any compromising discrepancy in the shape of war as jeopardizing its pure elevated status. Sublime war is war of destiny, of clarity and of becoming—a product of ideals of the bygone eras. Heroic, classical battlefield was an aesthetic stage conducted as a routine of real-time optical assessment and an immediately channeled response akin to a large canvas stretching in front of keen observing eyes of the commander—technique similar to the one used by the artists, specifically by action painters. From envisioning the perfect shape of a troop placement, to the knowledge of the particulars such as terrain and a resistive conduct of a foe these all are part of aesthetic syntax, strategies and agents of aesthetic judgment.

dangers to which they are exposed, and in respect of which they behave with courage.

War of today is rather hybrid and asymmetrical case, and is being conducted as a distributed network rather than along the clear-cut front lines and is hardly a war in a Kantian sense of the word and in most respects it is closer to what he calls a “commercial spirit”—a degrading epitome of peace. This new war is an additive sum of non-heroic transactions lacking clear entry and exit points⁵. Contemporary battlefield is a whole new medium in comparison to a focal-point-based classical type of choreographed engagement, as it relies heavily on a variety of mediations and unfolds as a mosaic of fragmented focal points distributed in a complex and routinely a non-linear fashion. Conducting battle in a 21st century requires a different kind of imagination, the one less aligned with painter’s or orchestra conductor’s than that of cross-media producer’s. Furthermore, the genre became overwhelmingly a group project as the authorship is widely distributed among the agents in various degrees of involvement and in most cases stays resolutely anonymous. Network itself became an even more of a cardinal condition for any successful operation of the whole assemblage than ever before.

The concept of “Network Centric Warfare”⁶ coined by researchers at U.S. Department of Defense’s Command and Control Center entails leveraging of information superiority into actual combat power. The proposed concept sees high flow of information as a key in increased speed of command, higher tempo of operations, greater lethality, also increased survivability, and increased degree of self-synchronization. Hybridization of warfare by layering virtual over real through “virtual collaboration” of involved agents results into a collage of what is called “warfighting ecosystem”⁷—in a way a business model of

⁵ The last significant warfare which followed by a formal declaration of war was between Islamic Republic of Iran and the Republic of Iraq and started on 22 September 1980 with a formal declaration of war by Saddam Hussein.

⁶ Network Centric Warfare Developing and Leveraging Information Superiority David S. Alberts et al. 2000.

⁷ page 108.

accelerated logistical network, operational success of which is being benchmarked against not just space or time but the “speed of thought”⁸ itself. Essentially no more than a virile metaphor this new maxim of war fetishizes an absolute quality analogues to a classical fetishization of absolute virtue or heroic.

War as an unabridged network which links ground action with the command post, media outlets, analytical organs, advisory boards and etc., offers an abundance of publically available audio-visual and other factual material. In times of profound social media when every bystander could potentially broadcast any event, awareness of the publically accessible image of ground operations feeds back into design process and becomes part of this very operations shaping strategy. Aside from trinary legitimate discourse of war (as prescribed by Clausewitz), which is an assemblage of rationality, morality and in some cases luck, there’s also an illegitimate or non-sanctioned part of the war—war as an aesthetic engine. This engine mediates the other parts of the war apparatus and establishes an emotional capacity by dramatizing (aesthetizing) moralist and other constructivist dimensions. Aesthetics being an organizational system structuring not only recognition of agencies but also organization of responses is therefore a motivational system in its own right and as such it shapes the conduct and mediates choices at the very practical level. Although lacking a classical authorship, images of the war became an established public matter, a shift which renders private voice of the “author of the battle” invisible and the public one of the vocal consumer (critic) of the images of war a defining party of aesthetic exchange. In some sense it is a Kantian model in reverse: a heroic prerogative of the participant of the act to draw a gesture is turned inside out and replaced by the audience’s right to consume the spectacle. War is a highly sought

after circumstance by the most infotainment channels for it is a deep pool of moralist and visualist narratives. Soldiers wearing striking uniforms in order to conduct aesthetic offensive on their enemies and at the same to boost their own self-image, and soldiers wearing cameras on a battlefield provide distinctively different forms of feedback—in one case it is a static declarative visual articulant, in other a distributed 1st person narration— in both cases however aesthetic dimension of the conduct is obvious. Broadcast allows virtual participation while separating field participants (remote and anonymous and routinely balaclava-clad) from observers; furthermore, with advancement of the remotely controlled delivery technologies it blurs the distinction between the two. Televised imagery of the battlefield combined with avatarized first-person experience provided by virtual simulation games domesticates the war experience and therefore washes the aesthetic foundations of heroic. Routine turns into mundane which results into reduction of pathos and therefore disillusionment of the myth. Aesthetic belt-puling ethics stays, the content of delivery however changes with a change of the aesthetic content.

War as a narrative of asymmetric and distributed conflict utilizes patchwork, associative, mixed media and “work in progress” aesthetics. Not what it creates or somehow re-defines these aesthetics but the very existence of the new aesthetic paradigm allows for war as visual act to employ a classical feedback mechanism albeit filled with new aesthetic shapes. The absence of the clear shape, meaning the absence of clarity in the state of matter defined with the sharp demarcations of the beginning of the act (declaration of war) and visible signs of the transformations of society (head of state wearing camouflage uniform)—typical elements of the classical society being in the state of war and reduction of this into a partial state, a type of non-absolutist

background warfare, a non-extraordinary and rather “professional” type of conduct invokes the adequate aesthetic strategies. Brutality, destructivity and disregard of classical ethics/aesthetics sets in motion a negative kinematic imbalance. Negative because by default a post-Kantian war essentially lacks sublime and elevated heroics not to mention any remnants of moralist pedigree and is nominally *against*, and very rarely *for* something. Also negation is a key strategy when it comes to the content and a form of the war dialogue. Therefore the lack of imposing majestic shape transformed aesthetics of war from idealism of the hero into realism of despaired participant to surrealism of formal discontinuity. Kinematic imbalance is a result of an active pursuit of negation when the goal is not in achieving a balance as would be the case with informative dialogue when both sides are exchanging informational parts thus achieving a formal balance, but engaging into an act of negation and reduction. The enlightened warfare between the gentleman systems both using similar tactical and ideological methodology could very well lead to the eventual balance between the two which in a way would mean prolonged or possibly an endless warfare. The war as professional routine wears however the spectacular and the heroic out: when the warring parties achieve a seeming balance (think of WW1, cold war, Korean war and etc.) this inevitably leads to exhaustion of sublime through domestication of the awe and therefore the end of the war (as aesthetic) state. Domestication of war leaves act of terror as a desperate pursuit to kick-start, to actuate the devalued subliminal. Therefore terror is a socio-aesthetic strategy of a system being in ethic-aesthetic disparity. It is a last ditch attempt to revive subliminal/heroic without adequate and symmetric ethic and aesthetic pairing. Disturbingly irrational aesthetics of the terror act resemble the makings of the *force majeure* and therefore extend their claim for sublime, the other end of the equa-

tion is however incompatible—ethical discrepancy in case of infliction of uncontrolled random suffering to the others jeopardizes the necessary and absolutist conditions of heroic as enlightened and therefore rational. Thomas Aquinas’ statement that “peace must be a central motive even in the midst of violence.”, is based on a premise that war is a rational choice, somewhat reminiscent of the Clausewitz’s take on war as “merely a continuation of politics by other means”⁹ also a somewhat tactical choice and therefore not an aesthetically groomed and ideologically shielded type of desire. It is however conclusive to assume that if aesthetical syntax is one of the formative structures of the discourse of war, exhaustion of this aesthetic state or the act of exiting off the negative feedback loop which perpetuates actuality of the state is the key driving mechanism of and eventually out of the war state. This however doesn’t mean the end of earning for subliminal by the other means.

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⁹ Carl von Clausewitz “On War” (1832) Chapter 1, Section 24, in the Princeton University Press translation (1976)



M



Rytis Maskeliunas (received Dr. (Ph. D.) degree in Computer Science field, in 2009 from Kaunas University of Technology, Lithuania) currently works as an associate professor at Faculty of Informatics, Multimedia Engineering Department at Kaunas University of Technology, currently teaching a development of Apps for Smartphones, Computer games, 3D special effects and Interactive Systems. He also works as R&D Project Manager at UAB "RMD Technologies" concentrating on integrating various EU and local scientific research projects. He holds an IEEE membership with an expertise in development and analysis of multimodal interfaces, signal processing, automation and robotics. He has won various awards/honours including the Best Young Scientist Award of 2012, National Science Academy Award for Young Scholars of Lithuania (2010) and many others. He has coordinated / participated in several research projects in computer science domain and was involved in the EU COST actions 278, 2102 and IC1002. He is author / co-author of over 40 refereed scientific articles and serves as project expert for scientific organizations and as a reviewer for various refereed journals. Main areas of scientific research are: modeling, development and analysis of associative, multimodal interfaces, mainly targeted at people with major disabilities, closely involved in development of HCI techniques for patients of Huntington disease.

WORKSHOP

Contemporary creative process cannot be imagined without visualization nowadays. The workshop „Visualization and Game Development in Unity 3D“ is aiming to encourage and introduce participants to 3D design, architecture, programming, rendering, control, and audio integration by using modern software tools, by getting into principles of computer games, virtual simulators or similar real-time interactive systems. No specific knowledge is required. Bring your laptops, install Unity3D Personal edition (freely available at the developers' website) and create your own artificial 3D world!



Ekvilina Milaševičiūtė— I am from vilnius art academy I am studying photography and media art searching for a new themes, new puzzles, teasers and forms.

CONCEPT

I'm interested in human being, as a part of the nature. We like to think about nature as a harmony, but it's more harmony of collective murder and human has his part in this nature circle. For self preservation we had to be born as a violent organisms. Over the years, humans find a way to survive, and the violent parts of our body has no functions, is no longer needed as a weapons. But it's just a weapon if you don't have any violent impulse, so doubtless we have it. Because of that we fantasises much more about violence because we still have it in us.

Let's think about computer games, I believe that it's very involved with human wildest fantasies. Because of religion, morality we created another reality based on different rules and moral standards. This new experience makes games very immersing, and a lot of questions comes to mind. What happens then player in not longer aware of his physical body, and understanding of yourself is not "being there", but rather an "it is here". Can we call this human body condition transparent? Players self identify with the game's main character, their digital surrogates, forgetting themselves. When do you remember your body? When you click a pause? . Games by their design is so close to reality I found it very easy to mix these both worlds and get lost. How playing effect social life then all human beings in game have one line to say, static facial expressions and mostly important limited capacity to interact with you and with each other. I guess there is two parts of medal. We can fulfill our need for violence, that we natural have in us, but being in so involved in parallel reality affects the real one.

PROJECT

ILLUSION OF SECURITY

Once i called my mom and asked what should our family do if the war starts. She was laughing really hard and telling that we should get guns and defend our property. I was really pissed of that she didn't took my question seriously. Isn't she worry about this kind of issues,? Or perhaps she seeks the answer in irony. Sometimes a thoughts about possibility of war pops up in my head, usually early in the mornings. What if today is the day? Should I fight, and if I should't fight any battles, is anything in the world worths fighting for? For family, friends and all close people? But will they be in this war?

Sometimes I found my self romanticising the war, because I've never saw one. Also seeing in young people the need for bigger impact than problems in university or love. But now when many people talk about possibility of war, I feel lost. I'm so used to feel save , for all my life, so it is now even impossible to imagine what should i do, if the worst case scenario would became true. Well it could be just a matter of time. I guess it's unreasonable to plan. Maybe my mother is right not taking this seriously.





Armantas Ostreika Ph. D. degree received in Computer Science field in 2000 at Kaunas University of Technology (Lithuania). Currently dr. Armantas Ostreika is head of the Department of Multimedia Engineering and associate professor in Faculty of Informatics at Kaunas University of Technology. He supervises the Informatics Master's degree study programme and coordinates all actions related to the management of the programme. His scientific research fields are video and audio processing, computer graphics, image recognition, data clustering and classification, digital signal processing, human-computer interaction, multimedia environment and applications, artificial intelligence methods, combinatorial optimization, virtual and e-learning technologies. He has over 19 years of academic experience (since 1996). He has been involved as a principal/ co-investigator/ researcher in a number of national and international projects.

PROJECT

A MAN WHO IS SITTING ON THE BENCH KNOWS ALL THE TRUTH

You don't believe in ghosts? Then ask Antanas. Stocky bearded Panemunė castle caretaker can tell a lot about meeting with ghosts. Hours, days, months, years are spent in the castle... Every corner of stone is known and familiar, every shadow appears only at its designated time, it is impossible to let it slip, if you are visited by invisible guests in quiet summer evening... A man who is sitting on the bench knows all the truth.





Andrius Paulauskas—Esu KTU Multimedijos inžinerijos studentas. Visada mėgau vizualinius menus, technologijas ir kompiuterinius žaidimus, o studijos labai padėjo apjungti visus šiuos pomėgius į bendrą sritį ir ką nors su jais nuveikti gyvenime. Tikiuosi, kad užsiimant kūryba šio renginio metu bus linksmas praleidžiamas laikas ir, kad pavyks kažką konkretaus sukurti;



My name is **Ovidijus Striaukas**, i'm living in Kaunas, Lithuania, studying in Kaunas University of Technology (KTU), the speciality of Multimedia technology. For that reason I'm clasified to games development, photography, video editing and other work with multimedia. Studijuojama specialybė atspindi mano gebėjimus - užsiimu žaidimų kūrimu, vaizdo bei garso apdorojimu (filmavimas, montavimas) bei kitais su multimedija susijusiomis sritimis. Laisvalaikiu domiuosi fotografija - profesionaliu fotografavimu bei nuotaukų post-produkcija. In the workshop of Panemunės pilis, my interest is to know more about that place, it's history, the people, which will join this workshop and of course use my knowledge in creation of the project.



PROJECT CURIOSITY

Andrius Paulauskas in collaboration with Ovidijus Striaukas "Curiosity" - a project that plays with human curiosity. On the screen the user specifies that it is prohibited to touch the button, a color that attracts player's attention. This creates a conflict between curiosity and obedience.

A computer linked to an Arduino board. A connected electric circuit with a push-button. The latter computer game operation, constantly sending some information - your status (0 - released / pressed " / 1 - "depressed"). Depending oriented game, it is pressed or not. If pressed - start "fire tower" - paleižiamas cannonball into it. Each time you press it to release more new projectile. This user is not known and shall - retain "freedom of discovery."

As for the value of this game, he has a number of functions provided: in particular, it is - an attempt to do something atypical, unique, that it is not only possible way to grab the viewer interested in projects starting, but it will also give us valuable experience as well. Because, on the one hand, what button do when a person can press a simple button on the keyboard? .. Another feature - it is used to verify the user / player's curiosity and obedience - and it's easy to submit themselves to the rule "Do not push the button!?" Or maybe he will listen to and ignore? That should give him a chance to reflect on these properties.





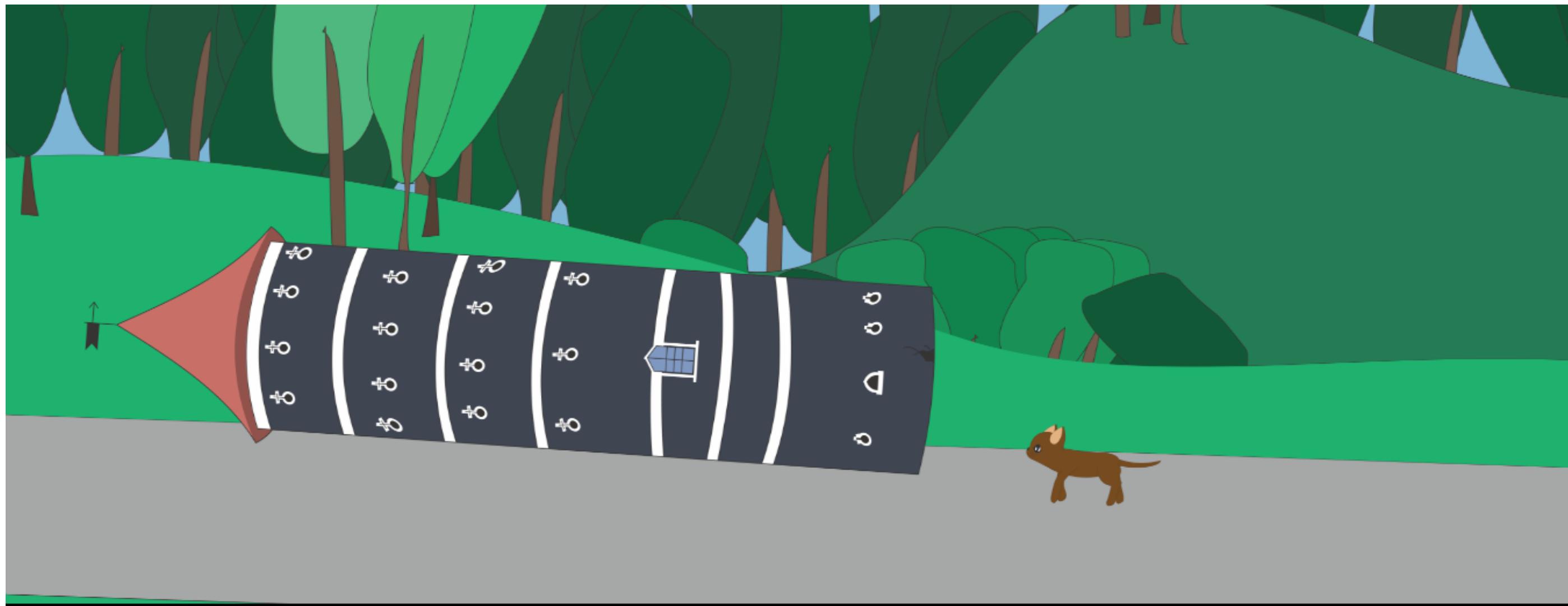
Marija Rygalovskaja. Biography: I am a third-year student. Studying multimedia technologies at Kaunas university of technologies. I am friendly, responsible, focused on attaining a goal. Also I am punctual and know how to plan the project work. I am quite creative – I like to draw.



PROJECT

CAT AND MOUSE CHASE

Since the beginning of the time all the living creatures have had to deal with some kind of conflicts. One of the most common and often illustrated "Fights" are between cat and mice. In this animation the characters of this chase are cute and amusing, yet still their fight leads to the destruction of a cultural and historical heritage. In this case the tower of Panemunes castle represents the heritage. Therefore the cultural monument isn't fully destroyed, but damaged. The animation doesn't have a clear ending, therefore leaving the viewer imagine themselves what could happen next.



Bela Usabaev is studying Art and Film at the Academy of Media Arts Cologne, and has a background in Computational Linguistics. She is working with systems, exploring these in interactive installations. The investigation is centered on the interaction between the human, the body and the machine.

CONCEPT

During the residency a performative and interactive game approach will be developed, to investigate how control is merging with violence resulting in an aesthetics that gives us pleasure and joy, when we are surrounded by it.

The joy can be derived from different directions, well made interfaces, such as an iphone, fast and huge moving mechanical objects, such as can be found in fun or amusement parks. A light show at a concert or festival or large and open landscapes, that unfold before one's eyes.

Violence, control and aesthetics connecting to pleasure and to punishment, which come around to reward, closing a circle.

PROJECT 1:

K WITH A CIGARETTE

Video installation, 3 min loop.

protagonist: Ivona

Image: Ekvilina & Bela

Words: Kafka, The Castle, Audiobook.

When we see a large surface developing in front of our eyes, we can enjoy or fear. So overwhelmment can be joyful or painful or scary or everything at the same time. Such also is the fascination of war and violence, of things that overwhelm us. Panemune Castle as a sight and sign of power and privilege, power to wield a war or start overwhelming actions. The overwhelming surroundings of the castle and its location in nature.

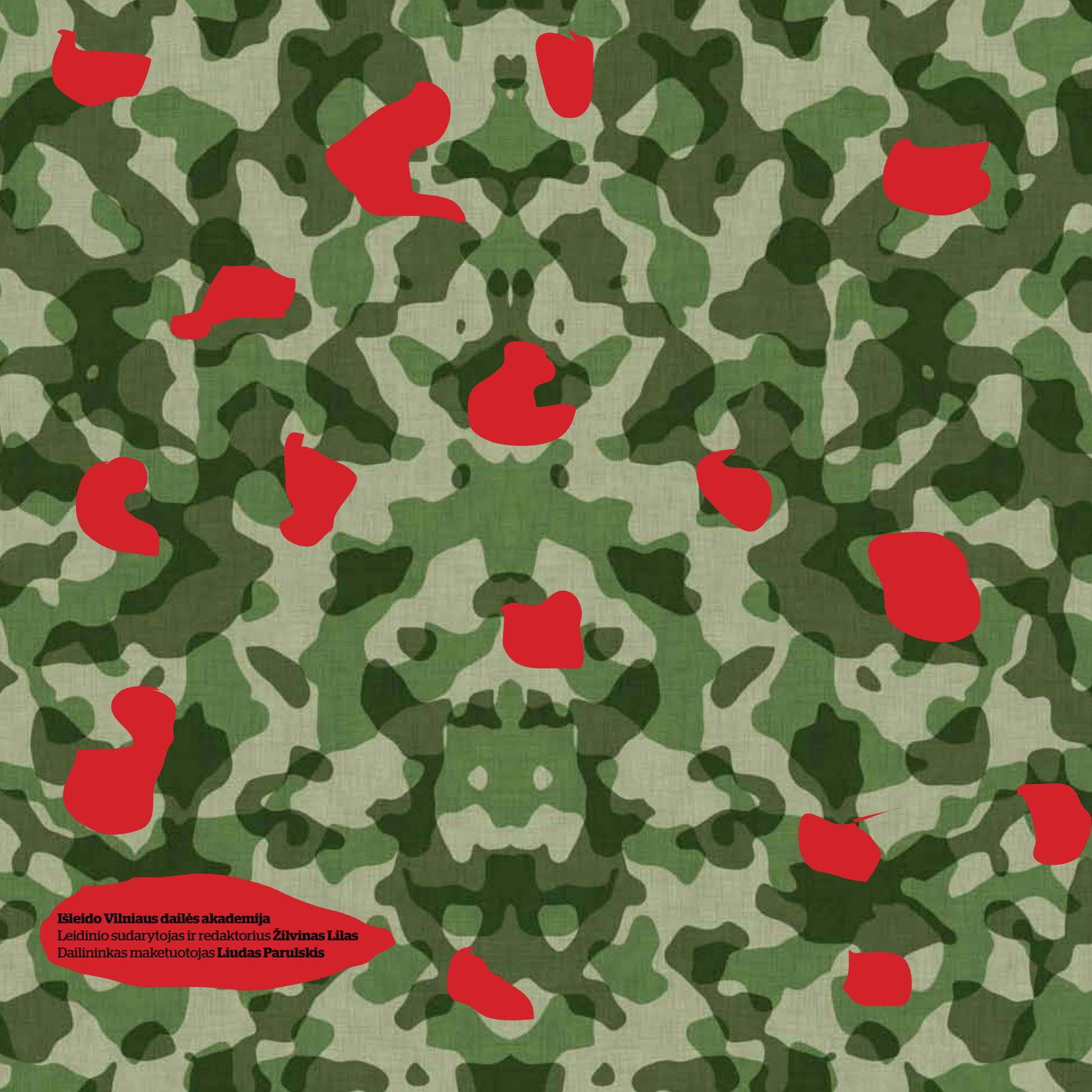
Also films and stories overwhelm us, bringing us joy or fear, affecting us, having effect on us. Storytelling is a powerful tool. Visually and audibly. This project explores the means of storytelling and the perception of audiovisual stories. We aim at capturing this overwhelmment in the moving picture. To approach the castle, Kafkas Novel The Castle has been chosen as the medium. In Kafkas Castle weirdness and strangeness play a role. A never ending stroll is depicted, as it is described. The written story chooses its own images, and its own rhythm. The entrance to the Castle tower offers a place to approach the search of the novel, and offers a place for the pictures to find a rhythm and a sequence according to the story. The audiovisual presentation has two rhythms. The auditive and the visual stories of the search around the Castle keep looping together, generating a feedback on the perception of both media and intertwining in different constellations to tell the story anew every time around. The images have been developed by us being overwhelmed by the castle. Kafkas novel functions as a train of thoughts, both picture illustrating the words, and the words depicting the image.



PROJECT 2:

HUMAN STABILIZER

Immediate links have immediate impact. At the ends of the links are subjects and objects. An immediate link for us is the visual image. We see and absorb immediately. The immediate can be conscious or unconscious to us, as are the images that we are experiencing, the media that we are inevitably consuming. Human Stabilizer is envisioned as an interactive installation, involving two people, who are linked via one image. Both have devices to manipulate the one image. While one is heading to the left, the other may head to the right. While one is heading up, the other may head down. Both can collaborate on seeing a stable image, or they can argue over it. They can find together or make it worse. One of the devices is a hard to stabilize camera which forces the person operating it to find a physical way to work with it. The person affects the one image with his movement. The other device is a sensor camera, which can interpret the movements of a person. Also this person affects the image with his movements. Both cameras see the same image.



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